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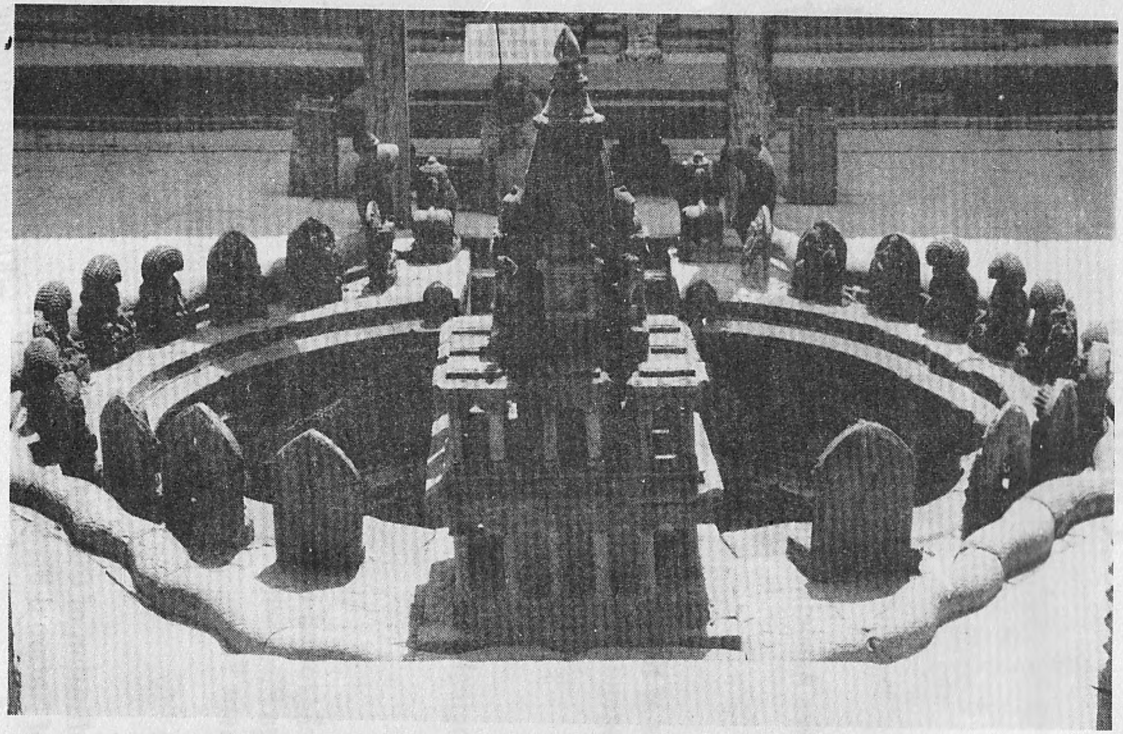

Tusā Hiti

Tusā Hiti

– Sukra Sagar Shrestha

Man regarded water as one of the most sacred element in the world from the early stage of human civilization. Although it abounds in immeasurable quantity on earth, it has equal importance in every walk of human life. Man needs it from dawn to dusk and from birth to death. It is the life giver liquid substance and thus most sacred as well. Therefore it is considered as one of the most important among the five cosmic elements.

Man, in Kathmandu, was acquiring water from different sources. First of all they were taking out from rivers and natural pools. Once the civilization took its root man learnt to fetch water from underground source as well. Then they transported the water with their skill than by their physical strength. From the aquifer they brought the water to their convenient point through aqueduct with gravitational force. Then they made the spout there. They were often made into deep fountain (Gāhiti: Newari, Gairidhārā: Nepali) a terraced pit into which one has to descend to the spout. The fountain is terraced in a diminishing stages, each bricked and paved and traversed by one or more stairways down.

The spout are often made on stone thus calling Lonhiti in Newari, and Dhungedhārā in Nepali. Later on they were started to be gilded with gold on copper as well (Lunhiti in Newari and Sundhara in Nepali). The main fountain from which the water issue out are often decorated with a face of Makara, who is the Vāhana of Ganga, a mythical permanent source of water. He is also an embodiment of the river Gangā of India. In totality it is called Lonhiti in Newari, Dhungedhārā in Nepali, Makaradhārā in Hindi and Pranālikā in Sanskrit. In Indonesia this type of fountain is called Tāmpāksiri.

Kathmandu, valley is famous for such spouts since the dawn of its history. The people made them in profuse number. So far to our knowledge, the oldest one is the Mangahiti from Patan established by Bharavi, the grandson of Mandeva in 570 A.D. After that series of such hitis were built and the youngest of such historically important example is the Lunhiti of Kathmandu which was established by Lalittripurā Sundari in 1829 A.D.

Many of such hitis have gone to be buried, encroached and disappeared. Many are still showing testimony of their ancient life and are

thus still running and serving the local people who can not afford for the piped water. Due to the suitable physical setting, Patan city has got maximum number of such running hitis fed by the ground water source. It is surprising to see such a big number of hitis being operated by the people in the middle of the urban areas like Thāpāhiti, Kumbhesvar, Mangal Bazār, Chyāsaltol, Tanga and so many other places. Maruhiti, Bhindyahiti and Thahiti of Kathmandu: Thāpāhiti, Mangahiti, Kumbhesvarhiti, Tangahiti of Patan: Lunhiti of both the cities are among the best ones running, even today, with full output of water. Outside the cities of Kathmandu and Patan ; the Bāisdhara (Lhuti in Newari) Macchhenarayan hiti, Matatirtha hiti, Naudhara of Godavari are best examples which are still serving the local people.

Because of the sanctity of water itself, the source of it were also fitting places for the installation of sacred images. The images often revered by the donor of the hitis are installed in such fountains. Such fountains are now an outdoor museums that provide rich study materials for art historians. There is scarcely a fountain that does not have, at least, a couple of images dedicated to Vishnu, Shiva or Buddha on top and Bhagiratha image below the main fountain. The concentration of those images shows the popularity of the sanctity as well as the economic conditionof a donor. The fountains having such profusions are three Lunhitis and respective palatial hitis in three kingdoms of medieval Nepal-Kantipur, Lalitpur and Bhaktapur. Besides, there are other many hitis also like Kumbhesvar hiti, Wāsa hiti, Chyāsa hiti, Thāpāhiti, Mangahiti in Patan; Maruhiti, Thanhiti and Bhindyahiti in Kathmandu and many in Bhaktapur, too many to mention.

It is meritorious act to provide the drinking water to others.

The most distinctive source of drinking water in medieval Nepal was wells and fountains. The fountains vary greatly in size and depth, in simplicity and complexity and at last designs as well. Most fountains are rectilinear square or cruciform, sometimes oval, rectangular with apsidal ends.

The ruling families-Kings and their family members had to have special water sources for them in their quarters. Therefore, they built such hitis within their palatial compounds with profuse decorations. These are Thanthu Durbar hiti of Bhaktapur Durbar, Mohankali Chowk Hiti of Hanumandhoka Durbar and Tusā Hiti of Patan Durbar. Among them only Tusahiti of Patan Durbar and Thanthu Durbar hiti of Bhaktapur Durbar in accessible to the general people. Tusāhiti of Patan Durbar is among the best designed and properly placed almost at the centre of the courtyard known to the people as Sundari Chowk. It is about this hiti that we are going to present in depth.

Sundari Chowk, one among three courtyards of Patan Durbar Square is situated at the southernmost end of the palace square. It is followed by Mulchowk (Main courtyard) and Keshav Narayan Chowks to the North. To the East is big garden with again another hiti called Bhandarkhal hiti in the middle and to the south and west are the main roads of Patan crossing each other at right angle, running from North to South and East to West.

The main entrance to the courtyard is in the Western facade of the palace and is guarded by the icons of Panchamukhi Ganesh and Narasingh. The courtyards paved with the stone slabs and the Tusāhiti is further sunken down to the depth of 150 cms. from the level of the courtyard. There are three Dalans open towards the courtyard and the southern one is supposed to be main entrance leading upwards. The three Dalans were further supposed to be the area for royal guards in medieval times.

There is no unanimity among the scholars about the date of the construction of this hiti. Two sets of date are given by almost all the scholars with the difference of twenty years. First date is 747 N.S. (1627 A.D.) and another one is 767 N.S. (1647 A.D.)

Dr. D.R. Regmi writes that the courtyard along with Tusāhiti was built by Shreenivas Malla but does not give the date.[1]

Wolfgang Korn dates the work to be of N.S. 747 (1627 A.D.) and credits it to Siddhinarasingh Malla for its construction.[2] John Sanday repeat the word of Korn. Both of them do not give any source.[3]

Mary S. Slusser brings the date of 767 N.S. (1647 A.D.) and writes-" The year N.S. 767 (A.D. 1646/47) was particularly eventful in the history of the palace for it was then that the remarkable quadrangle and its sunken bath, the Sundari Chowk was created.[4]

1 Regmi D.R. Medieval Nepal P1 II, Pub.: Firma K.L. Mukhopadhyay, Calcutta 1966, P. 284.

2 Korn Wolfgang. Traditional Architecture of Kathmandu Valley; Pub.: Ratna Pustak Bhandar, KTM 1976, P.55.

3 Sanday John, Monument of Kathmandu Valley, Pub: Unesco, Paris, 1979, P.902.

While writing about Siddhinarasingh Malla, Bhāṣāvamsāvali states that the same king enlarged the palace complex in comparison to the size of earlier one ..... established the golden gate along with figures of Panchamukhi Ganesh and Narasingh ..... inside the stone paved courtyard made a golden spout embellished with many Tantric deities in the year 767 N.S. Vaisakh Krishna Utarasadha Nakshyatra Thursday.[5] Thus Bhāṣāvamsāvali has given even the day and date. So until the further authentic evidence is available, here we take Mary S. Slusser and the Bhāṣāvamsāvali as our source and the date of the hiti to be of N.S. 767 as an authentic date of the construction of Tusāhiti. Danniel Wright also gives the same date.

Now let us peep into the fact that why this hiti is called Tusāhiti ? In order to get the reason to be called as Tusāhiti, different scholars were consulted personally and first view according to Late Dhanavajra Vajracharya - the water of this spout was as tasty as that of the juice (water) of sugarcane. Sugarcane is called Tu and taste means Sā in Newari thus the name of the hiti is Tusā Hiti, which literally means the water of the hiti tastes as sweet as that of the juice taken out of the sugarcane. Then the hiti that drains out the water tasty like that of sugarcane juice is called Tusāhiti.

Likewise Tirtha Lal Naghabhani explains an another possibility. He is of the opinion that the hiti's source of water could have been from the well. A well in Newari is called Tun. The

4 Slusser Mary, Nepal Mandala, Pt I, Pub: Princeton Uni-Press, USA 1978, P.200.

5 Lamsal Devi Prasad, Bhashāvamsāvali, (Bhag II), Pub: Rastriya Pustakalaya, P.62.

aqueduct brought from a Tun (well) is Tunsālā hiti and became only Tusāhiti in course of time. He further says that the source of the well could have been somewhere near or inside the Royal Palace itself and buried in course of time and no one can locate it now.

Hariram Joshi, a prominent expert on Nepalese Culture who is heading Joshi Research Center has different story to tell. According to him, the mouth of the hiti looks like the head of a bull. The bull is called Thunsā in Newari and hiti is hiti. Thus it is Thunsā hiti and became in course of time only Tusāhiti.

Whatever reasons given by different scholars above, the last idea put forward by Late Mangalananda Rajopadhyay seems more nearer to the truth and more convincing one in terms of literal meaning. According to him, usually the Gāhitis are supposed to be fed from the deep water sources. When the channel of a deep water source is noticed, hiti complex is made and sunken down to the required depth for the water to flow. Then the fountain is established there. But in case of Tusāhiti, this is not so. The root verb Tusālegu (तुसालेगु) in Newari is exactly translated as to draw a line. The name of this hiti is derived from this word. Therefore the aquifer of this hiti should have to be somewhere far way from the fountain site. The aqueduct, thus, is brought from far place like drawing a line. Then the hiti itself is named and was called Tusālā hiti which in course of time became only Tusāhiti, the present name. Therefore, the idea of Late Rajopadhyay turned out to be more nearer to the convincing point.

While surveying the aquifer for recanalization of water source for Gahitis in Patan, UDLE (an organization called Urban Development through Local Effort) discovered the source of this hiti in Narichā which is a well-known aquifer that still oozes out much water round the clock [6] They also found that the Gāhitis of Thāpāhiti, Saugahiti, Bhandarkhal hiti and Tusāhiti all fed from Narichā aquifer. The idea of Late Pandit Rajopadhyay is more reasonable and thus the name of the hiti. We also accept as Tusāhiti.

Except in vernacular language, there is no mention of Tusāhiti in any of the manuscript so far known to us. Whatever reasons are given by the scholars on its name. It is called at present, as Tusāhiti in Newari and Nepali, and Royal Bath of Sundarichowk in English.

Even the nomenclature Royal Bath is not free from controversy. When one reads about King like Siddhinarasingh Malla, who is credited for building this hiti is pictured as an ascetic and the most devout Hindu King. If we see the position of different icons inside the hiti complex, it is virtually impossible to have a bath without having possibility of polluting the images with the polluted water of the body. Thus the ascetic king like Siddhinarasingh Malla could never offend impure act to those Gods and Goddesses. Therefore it should have been made for second purpose than to have just the bath only. Mr. Shankar Man Rajvamsi, a research scholar and a historian from National Archives, who is already retired has put forward the right assumption that the hiti was not made for bath but it was only made for aqua-oblations to the Gods and Goddesses around. A devout Hindu offers the clean and

6 Theophile E and Prayag Raj Joshi, Historical Hiti and Pokhari, Traditional solution to water scancity in Patan, UDLE Report, Dec. 1992.

pure sacred water everyday to their Gods and Goddess in the morning. They even give the ritual bath to those icons everyday than to have bath himself in such a narrow space. The act is called Nitya karma (daily oblations). Therefore the hiti should have been called only tusāhiti and purposefully it could be called as Nityakarmahiti. Royal Bath is really obscure word to call to such a purposeful spout. The concept of Royal Bath was brought in by foreign scholars and same idea is copied and recopied by other writers.

The controversial idea like that of Royal Bath should be removed from the academic circle and the purposeful idea of Mr. Rajvamsi should be taken up. Therefore it should be better to call as Oblation Spout than to call it as Royal Bath.

There is a reason to be called this place as Royal Bath also. A big stone slab (124 x 237 x 24 cms) made like a cot is placed in front of the spout which is connected to the daily chores of the King Siddhinarasingh Malla. He, as the legend goes on, was a king of ascetic nature. Everyday he used to wake up early in the morning and take bath in this hiti. After purifying himself he used to sit on the stone slab and meditate for hours and thus called this place as Royal Bath.

Another interesting story is also narrated by the senior citizens of Patan. One night Siddhinarasingh Malla could not fall asleep. He tried much but could not. At last he searched on the bed what caused him so much discomfort ? He found small straw of his hair lying on the bed which caused him so much uncomfort. Same night he thought that if such a nice royal bed could not comfort him to sleep, what would be the condition of the poor people in the country who did not possess any bed at all. How could they fall asleep ? So he decided then there to discard the comfortable royal bed and instead came down to sleep in that stone couch. Furthermore he started to practice more severe penance onwards. This was the same stone platform on which King Sinddhinarsingh Malla used to sit whole night for the meditation during the coldest months of the year.

Let us now return to the hiti again. Architecturally, the hiti is planned in Octagonal shape and is sunken to 150 cms from the level of courtyard. The distance between the two opposite sides of octagon is only 254 cms. The water used to be drained out from 90 cms. below the level of the courtyard and drops for only 75 cms. The spout coming out of the wall is only 55 cms. In order to keep the working platform dry the channel for dirty water is further sunken down to 15 cms. The lower level of hiti is approached by a flight of nine steps from the courtyard level and is cut beyond the octagonal shape towards south. The main spout faces south.

When one goes down to the hiti, he finds around him seven vertical rectangular walls embellished with profusely carved chambers of the Gods and Goddesses from both the sects of Hinduism-Vaisnavism and Shaivism. Each wall is separated by the stone pilasters and is further divided into two levels upper and lower with a eaves like structure of the stone. The individual niches of the Gods and Goddesses are framed by the tree trunks with overhead foliage forming canopy to the individual icons. The foliage is sometimes decorated with wild beasts and birds.

The details of the images have been tried to be given by Krishna Dev in his publication 'Images of Nepal' published by Archaeological Survey of India in 1984. He has dealt in depth the gestures, postures and ornaments of the Gods and Goddesses. Many names are still unknown.

While the author of this chapter was working in Patan Durbar Square in preparing the Inventory of the Icons for a Unesco project in 1982/83 he came to be acquainted with a prominent Newar Brahmin Scholar Late Mangalananda Rajopadhyay, who ably gave the names of the majority of the icons from this hiti. There are still some icons which could not have been recognized. Those are left for the future scholars to find their names. Therefore as a token of respect to Late Mangalananda Rajopadhyay, the present article has been dedicated to him.

Although the details of the images have been given already in drawing page, the major characteristics and the position of the icons are dealt again. All the eight sides of the Octagon are described one by one in clockwise order, from the southern side in which the steps going down to the hiti is carved.

The first or the southern side of the Octagon is used for the steps. There are nine steps down; and on both sides of the steps two images, one in each side, are installed. They are Ajaikapād Rudra and Dwāradeva of which Ajaikapād Rudra is one of the rarest images in Nepal. Such form of Ajaika pād but in conjoint form was found from Fākhel as well and thus named Ekpād Ardhanāriswara by the author. The vāhana of the icon is Ajaika (a goat).

The second rectangle on the left of the steps is most important and interesting one. It is divided into upper and lower chamber having three images on upper and one image in lower chamber. The lower single image is followed by six empty niches on both sides which are left vacant when it was consecrated. Many scholars get here confusion and writes that the images from the niches were stolen. But the fact is that they were intentionally left vacant and are thus empty now because they represent different svara and tāla values of eastern musical notation of Sā Re Ga Ma Pa Dha Ni Sa. They are arranged according to Komala, Suddha and Achala values of sā re ga ma pa dha ni sa and thus becomes sā, re re, ga ga, ma ma, pa, dha dha, ni ni. Each niches are represented by each value respectively and carved twelve empty niches accommodating each value in each niche. In Tantra sound is represented by void thus they were left vacant. The central figure is of Sangitesvara Nrittyesvara, the composite icon of music and dance. Lakewise in upper chamber, there are three icons of Sanmukha Varāha, Tāndavesvara and Krodha Bhairava with his Shakti Vaisnavi from left to right.

Third wall is contained with three images on upper chamber and five images inside three niches in the lower chamber. The image in upper chamber are of Chanda Bhairav with his Shakti Kuumāri, Ruru Bairav with his Shakti Māhesvari and Asitānga Bhairav with his Shakti Brahmāyani. Similarly, the lower chamber houses the images of Veerbhadra and Mahākāla in first niche, Matrikāganaparivesthita Mahismardini in second niche and images of Vatuk Bhairav and Chhetrapāla in the third

Images on top surface (1 to 24)

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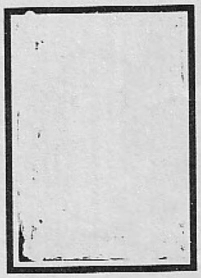
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Images on the both sides of the steps down

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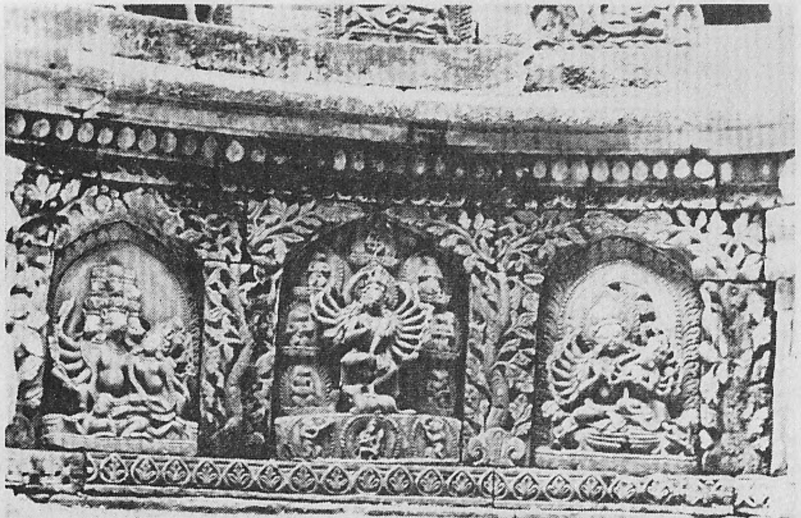

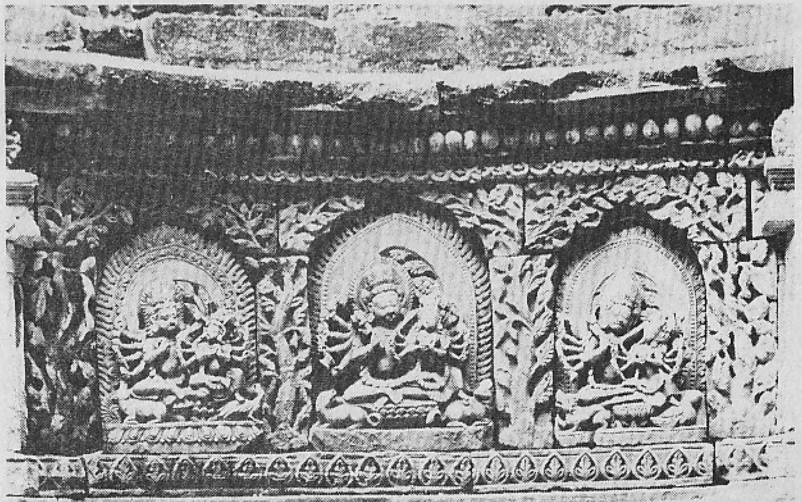

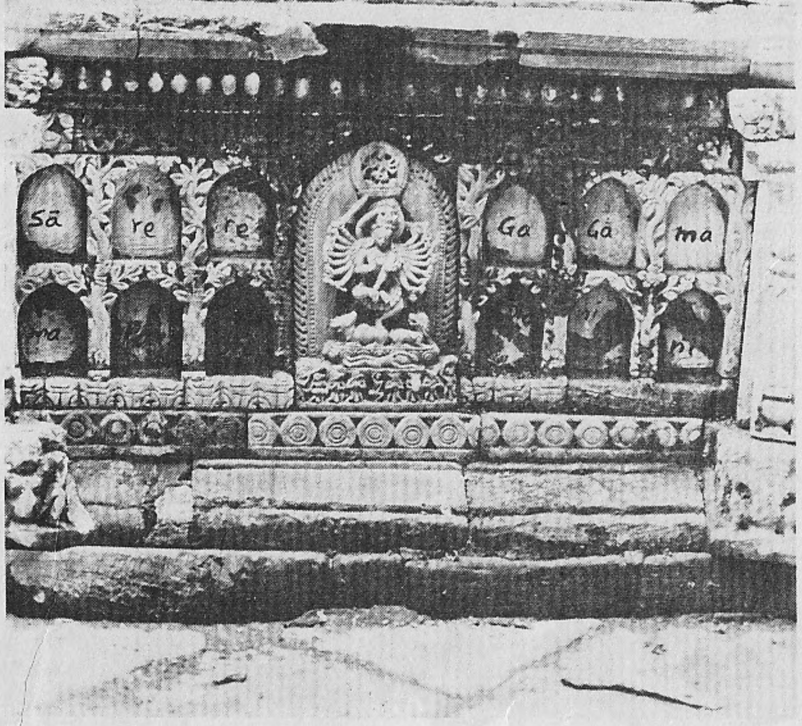
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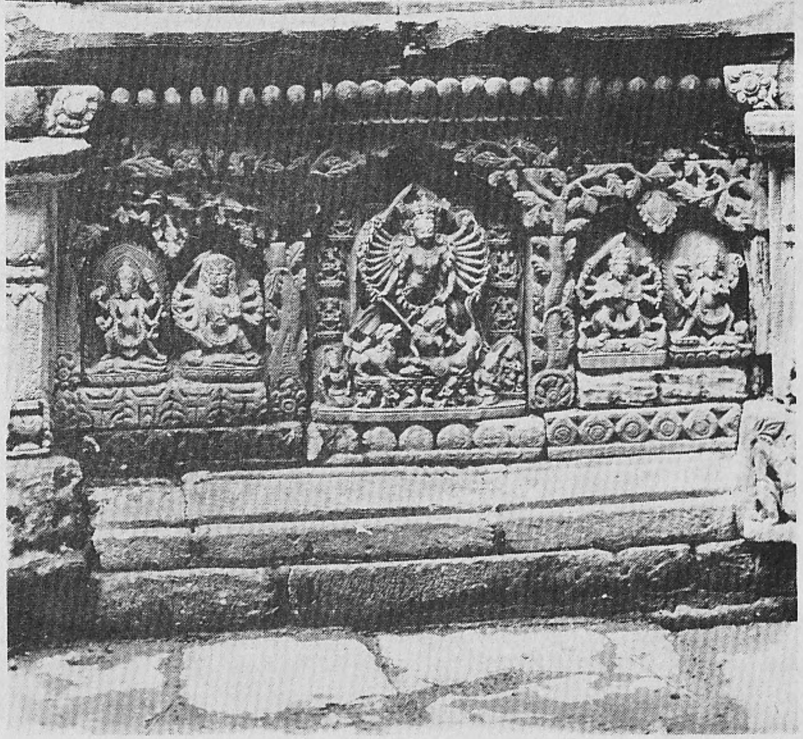

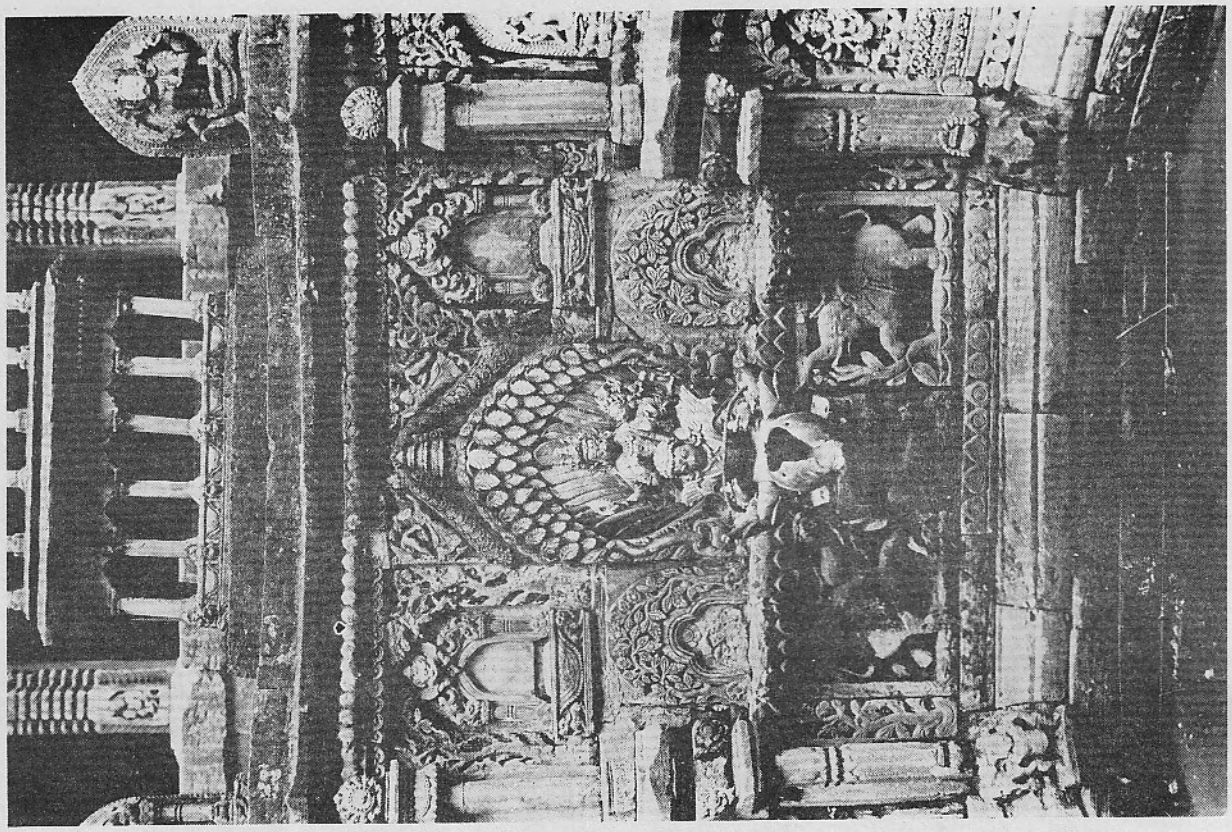

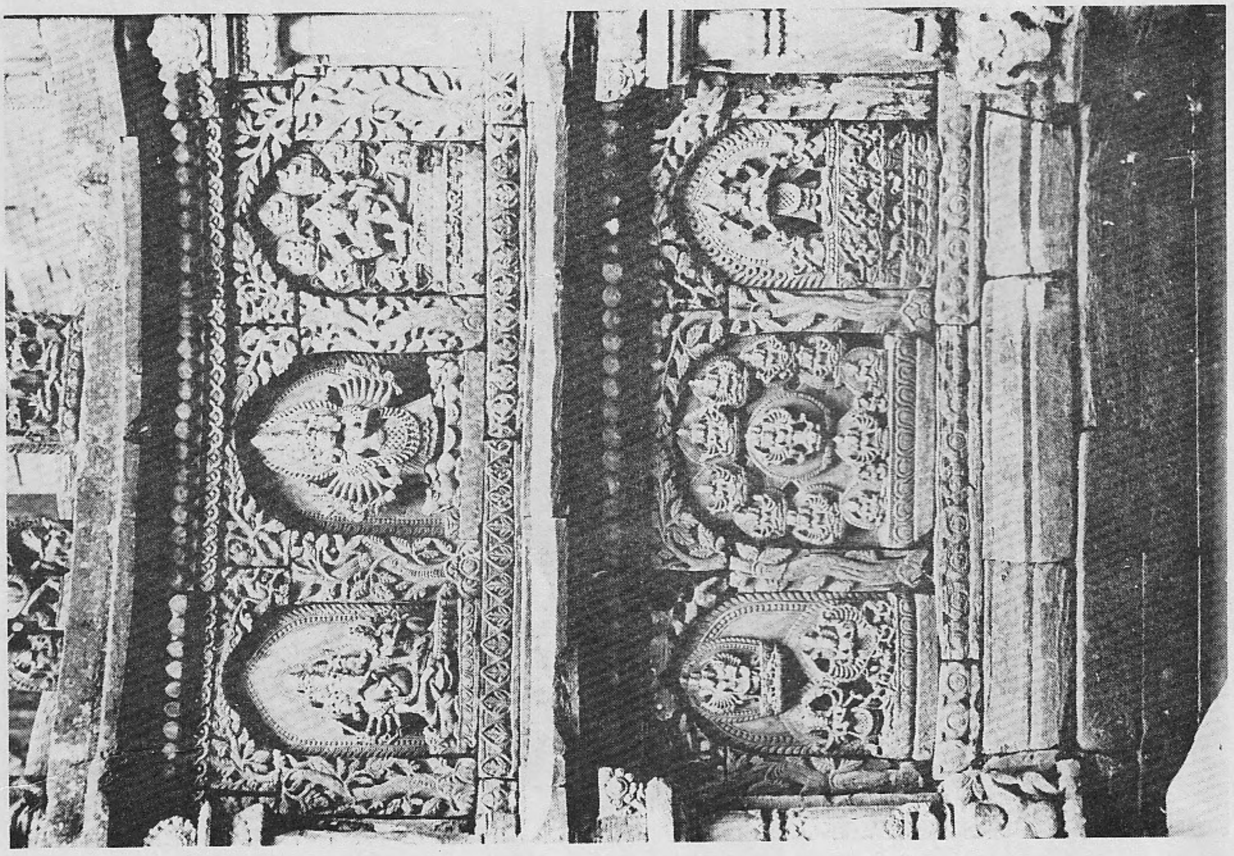

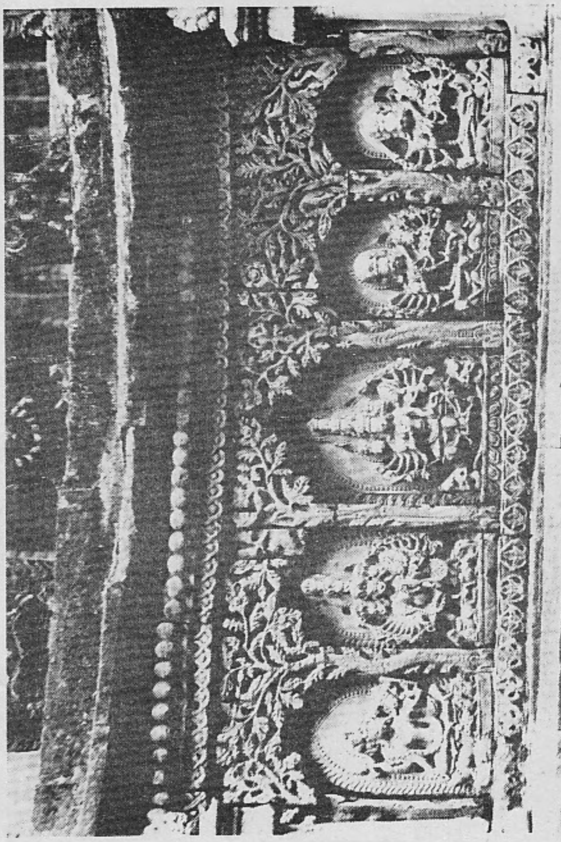
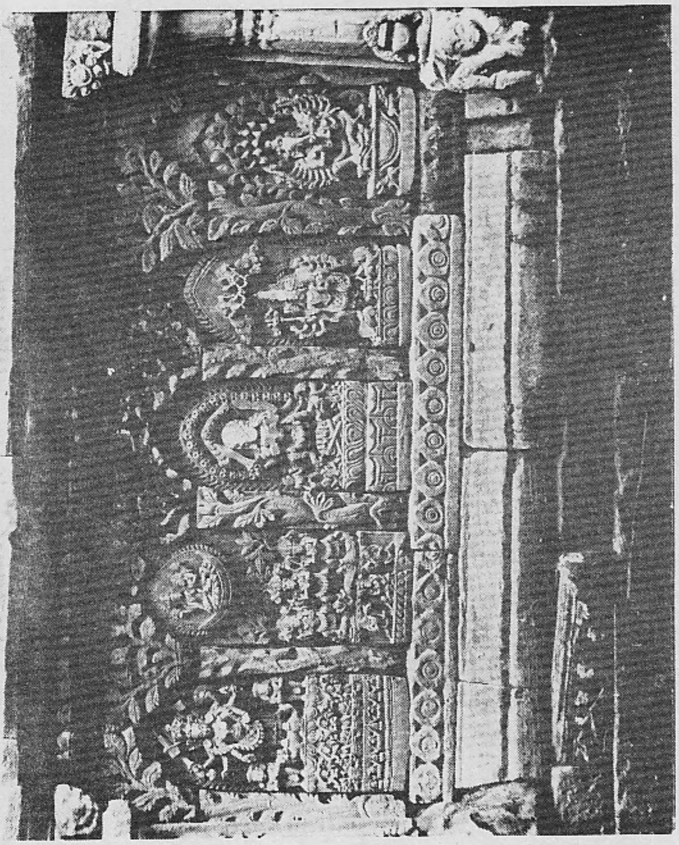

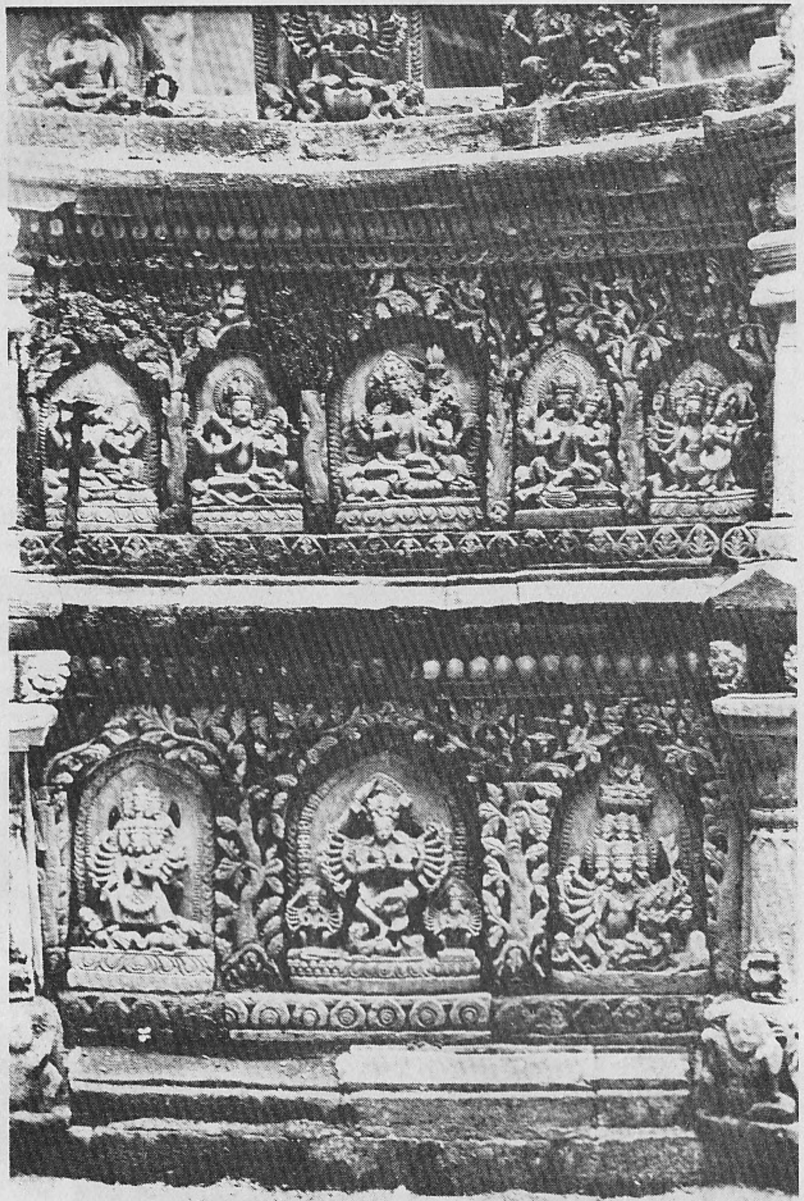

In order to recognise the image, please see number first in the text, know the name and then refer to the drawing for number and position and at last go to the photographs to locate the position of the icon in-situ.

niche. Among the lower images, the icon of Mahakala was reinstalled during the renovation of 1960/61.

Fourth wall is on the right side of the main spout and houses six images three on upper and three on the lower chamber. The upper chamber houses the icons of Bhairabordravaktra Saptāswara Riddhivināyaka, Ardhanārisvara Astamurti Shiva and Sarvamangalādevi from left to right. The lower chamber houses the first image carved in one slab with Trimātrikās. They are Chandikādevi on top, Chamundā and Shivaduti on the bottom. The second one is most controversial often named with different names. Jürgen Winkler and Prof. Dr. Mukund Raj Aryal named it as Vatsalā.[7] Mangalananda Rajopadhyay remained silent. Krishna Dev gave the name of Harihara. If we look in detail and compare it with the Kārtikeya image of Handigaon, we can say easily that this image is of Kārtikeya.[8] But other ten figures surrounding the main image is still unknown. They have to be further studied. Remaining third image is of Shākta-Smasānesvari.

Fifth wall which lies right in front of the steps going down is adorned with the main spout on which main figure of Laxmi Narayan are shown seated on their mount Garuda. Garuda is shown flying with his feathers flown on the back of his master. Over the image the stone canopy is special to be mentioned as it is carved on stone with full three dimensional relief in leaf design. The image along with the spout is of copper with goldgild. The spout is further adorned with rows of the aquatic animal figures from back to front the frogs, the tortoise, the crocodile, the fish and the Makara. They are in pair one each in both sides of the spout. But the figure of Makara is already stolen. Below the hiti, as usual, the figure of Bhagiratha, who brought the river Ganga to this world, is carved with two garlanding elephants on both sides of hiti. On the four cardinal directions of Laxminarayana there are four niches seen empty. They were once occupied by the figures of Shiva, Devi, Ganesha and Surya from top left on clockwise direction. On top of this wall stands the replica temple of Krishna Mandir. It was also restored in 1960/61 and after that all the pillars had been broken away again.

The sixth wall which lies immediately to the left of main spout contains ten images on upper chamber and five on lower chamber. In upper chamber the images, from left to right the Yugmārdhesvara sasakti Gangādhara (a form of Harihara) Panchamukha Hayagrivāvatāra, Panchavaktra Ramāpati, Samhāra Bhairawa with his Shakti Mahalaxmi and Bhisana Bhairava with his Shakti Chāmundā. Likewise on the lower chamber houses the icons of Bhutesvari, Trimātrika images of Harisiddhi, Svetamaha bhairavi and Bālakumāri, in one niche; Smasāna Bhairav, Vatsalāyukta Panchamukha Hara and at last niche the icon of Siddhivināyaka.

The seventh wall seems to be treated with more importance. This wall contains again five images in each chambers. But the central figure of the upper chamber is treated with special attention. The particular niche is roofed and houses the golden image of Ugrachandi

7 Jürgen Winkler and Prof. Dr. Mukunda Raj Arya, Nepal, Pub.

8 See figure CXXI (129) Images of Nepal by Krishna Dev. Pub: ASI, New Delhi 1984.

encircled by the mini-icons of Navadurgās. All Navadurgās and main central figure were gilded with gold. Unfortunately the main figure is already stolen long before. Other two image to the right of the central figure are Karāla Bhairav with his Shakti Brahmāyani and Unmatta Bhairava with his Shakti Vārāhi. To the left of the golden image are the icons of Chandra (the moon) and Ekāsya Bhairav with his Shakti Kaumāri. Likewise, the lower chamber contains the icons of Sadavaktra Bhairava, Panchamukha Ganesh, Ekādasāsya Smasana Bhairava with his Shakti, Dasavaktra Bhairava and Ekāsya Bhairav from left to right. This wall lies exactly on the right side of the worshipper while facing to the fountain. Therefore the devotee must have treated to this wall specially.

The last or the eighth wall contains five images on upper chamber and three in the lower one. On the upper chamber are the images of Pavandeva, one unknown figure, Umamahesvara, Laxminarayana and Trijatā Naga from left to right. Similarly the lower chamber houses three images of Gaurilaxmi, Chandikādevi followed by Chamundā and Shivaduti and Shadavaktra Narasimha with Srikantha nath on top.

At last on top in floor level, there are twenty four beautiful images of different Gods and Goddesses framed by two majestic figures of Nagas (serpent gods) intertwinned with their tail. Among the images the fascinating eight images with multiheaded canopy are of Astamahānāgas. It is very easy to recognise them as they are crowned with the canopy of multiheaded serpents and seated in Padmasanā. The images of Chandra, Surya, Bhimsen, Bhagalāmukhi and Kalki are to identify. Other images left among them are the figures of Umamahesvara, Krishnahari, Agni, Laxminarsingh, Unmatta Bhairava and Ratna Panchakumāri. The rest of the five images are still unknown.

On the outer circle, a couple of Nāgas encircle the complex which is believed that they will perpetuate the outflow of the water from the hiti. The entrance to the hiti complex is further guarded by a pair of lions. The raised heads of the Nāgas are of additional beauty of hiti complex.

Images in Tusāhiti (Please see chart)

1. Bagalāmukhi
2. Kalki
3. Not recognized yet
4. Ananta Nāg
5. Vāsuki Nag
6. Takshak Nāg
7. Chandra
8. Karkotaka Nāg
9. Umāmahesvara
10. Krishna Hari
11. Agni
12.
13. Not recognized yet
14. Laxmi Narasingha
15. Unmatta Bhairav
16. Not recognized yet
17. Padma Nāg

18. Surya
19. Mahapadma Nāg
20. Sankhapāla Nāg
21. Kulika Nāg
22. Ratna Pancha Kumāri
23. Chanda Bhairav
24. Bhimsen
25. Dwāradeva
26. Trijatā Nāg
27. Laxmi Narāyana
28. Umā Mahesvara
29. Unknown
30. Pavan Deva
31. Ekāsya Bhairav with Kumāri
32. Chandra
33. Durgāganaparivesthita Chandi
34. Unmatta Bhairav with his Shakti Vārāhi
35. Karāla Bhairav with Shakti Indrāyani
36. Bhisana Bhairav with his Shakti Chāmundā
37. Samhāra Bhairav with his Shakti Mahālaxmi
38. Panchavaktra Ramāpati
39. Panchamukha Hayagrivāvatāra
40. Yugmārdhesvara sasakti Gangādhara Hari
41. Vaisnavidevi (No more)
42. Shiva (No more)
43. Sarvamāngaladevi
44. Ardhanārisvara Astamurti Shiva
45. Bhairabordravaktra Saptāsvara Rridhivināyaka
46. Asitanga Bhairav with his Shakti Bhrahmāyani
47. Ruru Bhairav with his Shakti Māhesvari
48. Chanda Bhairav with his Shakti Kaumāri
49. Krodha Bhairav with the Shakti Vaisnavi
50. Tāndavesvara
51. Shanmukha Varāha
52. Virbhadra
53. Nrityesvara Sangitesvara
54. Virbhadra
55. Mahākāli (newly replaced in 1960/61)
56. Matrikāganaparivesthita Mahismardini
57. Vatuk Bhairav
58. Chhetrapāla
59. Trimātrikā (Chandikadevi, Chamunda and Shivaduti)
60. Kārtikeya in Tantric form
61. Smasānesvari
62. Surya
63. Laxminārānaya (in main Spout)
64. Ganesh (stolen already)
65. Bhutesvari
66. Harasiddhi
67. Smasāna Bhairav
68. Vatsalāyukta Panchamukhahara
69. Siddhi Vināyaka
70. Shadvaktra Bhairava
71. Panchamukha Ganesh
72. Shaktiyukta Ekādasasya Smasāna Bhairav
73. Dasavaktra Bhairav

74. Ekāsya Bhairav
75. Gauri Laxmi
76. Shākta Chandikādevi followed by Chāmunda and Shivaduti.
77. Srikanthanāthyukta Shadavaktra Narasingh Bhairav
78. Bhagiratha

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Forest and Trees Associated with Lord Buddha

– Basanta Bidari

The relationship between culture and ecology is an integral one in Buddhism. The basic concept in it entails that tree, plants in short the entire environment is our friend.

Nature according to the ancient sages was the sustaining source and pre-requsite for life on earth. Hence the Vedic seers who lived in close proximity with nature stressed that care and goodwill should be showered on tree and plants to invoke their blessings. That is why there are beliefs that plants have supernatural powers to both, bless and punish. Tree-planting has, and still continues to be an act of great religious merit, associated with peace, health, wealth, happiness and abundance of grains.

Traces of ecological protection can be found in ancient scripture like vedas, Rāmāyana, Mahābharata, Upanisads, Purānas, Tripitakas, Jātaka stories. Most of the Buddhist literatures mentioned about the forest and tree which are associated with Lord Buddha.

Vedic Period: Worshipping, mainly the flowering, shadowy and medicine tree were common practice in the vedic period. Not only worshipping even various gods had the symbolic identity with the trees they are Kadam (Anthocephalus chinensis) for Sri Krishna, Asoka (Saraca indica) for Kāmadeva, Palāsh (Buteamonosperma) for Shiva, Koirālo (Bauhinia veriegata) for Laxmi, Kamal (Nelumbium nucifera) and Tulsi (Ocimum sanctum) for Vishnu, Amaltās (Cassia fistula) for God of fortune, Japa-puspi or China rose (Hibiscus rosasinensis) for Durgā or Kāli, Pipal (Ficus religiosa) for Sani, Bar (Ficus benghalensis) for Brahmā, Need (Azadirachta Indica) for Sitalā, Asoka, Pipal, Sāla (Shorea robusta) for Buddha etc.

The leaves of Bar tree has special importance when the newly married bride groom enters in her new house (Grihaprabesh ceremony).

Flowers and leaves of Palās had the great importance in the flower festivals. The flower of Mahuwā (Engelhardtia spicata) tree was used to decorate the bride groom.

Similarly, the Apa (Mangifera indica) tree was also vested with supernatural powers. The leaves of this tree still used on all joyous occasions - birth, marriage Griha Pravesh (Celebration in the new house) etc. Strings made of mango leaves are hung at the entrance of the house and also within, to ward of evil spirits, hance, these leaves are symbolic of good luck. Asoka leaves are associated with Gautama Buddha, Indra, Vishnu and Aditya.

The banyan (Ficus benghalensis) tree is still worshipped in the month of July by Hindu women who fast for the long life of their husbands. This day is associated with the pauranic legend of Satyavān and his wife Sābitri. This tree is also associated with various other Gods and Goddesses like Brahmā, Vishnu, Maheshwara, Krishna, Kubera, Yākshini and Laxmi.

According to Kalpastura Bar, Durmi (Ficus glomerata) Supāri (Acacia catechu), Palās, Bel (Aegle marmelos) etc. were mentioned in many religious texts and had a big influence among the people of that period. Among the grasses Dubo (Cynodon dactylon) and Kusha (Desmotachya bipinnata) had a great significance. Further there are many names of the tree mentioned in various religious texts in vedic period they are Bar, Dumsi, Palāsh, Bel, Barro (Terminalia belerica) Neem. Bakāino (Melia azedarach) Chatiwan (Alstonia scholaris) Simal (Ceibamalabaricum) Koirālo (Bauhinia vereigato) etc.

Rāmāyana Period: Puspa Vātika of King Janaka, Asoka-Vatikā of Rāvana, Alakapuri of Kubera, Nandan Vana of Vali, Madhuvana of Sugriba were the most popular forests and gardens find liveliness description in Rāmāyana. There are many references of the garden in the towns, villages and private houses. It shows us that the flower and gardens were more popular in this period than Vedic time.

Rāmāyana described that the Arjuna (Terminalia arujuna), Kaner of Karvir (Nerium oderum), Jupa puspa or Karnikār (Hibiscus mutabilis or H. rosasinensis) were the favourite tree of Sitā. This epic further mentions that Hanumān first show Sitā in Asoka garden of Rāvana and she was having red flower's garland. The Asoka garden of Rāvana used to have Sāla (Shorea robusta) Asoka (Saraca indica) Champā (Michelia champaca), Neem Azadirachta Indica) and Aap (Mangiferaimdica) Sisso (Dalbergia Sisso) in Rāmāyana period there were well planned towns and systematic road channels. Both sides of the road there were rows of shadowy flowers and fruit trees. Among the tree the Chandan or Sāndal wood (Santalum album) was very popular for fragment and wood.

This epic further gives the story that the tragedy of the separation with Sitā, Rāma asked about Sitā with the Kadam, Arjuna, Asoka trees. When Rāma could not get the information he roamed in the forest along with Laxmana. On the way, near the Pampā pond they enjoyed the flowers and trees of Chameli (Quisqualis indica). Mallikā (Jasminum auqustifolium), Kamal (Nelumbium nucifera), Ketakti (Yucca smalliana), Malsari or Bakulā (Mimusops

elengi) Champā (Michelia champaka) Kadam. Aap (Mangifera indica), Koirālo (Bahunia Variegata) Sirisa (Albizzia labbek) Shimal (Bombox malabaricum) Palāsh (Butea monsperma) Candan (Santalum album) etc.

Mahābhārata Period: Mahābhārata mentioned the very famous forest Vrindāvana where Krishna and Radhikā played in their childhood on the kadam tree. The town of Indraprastha was decorated with garden, waterfalls and Asoka, Bar, Pipal, Champā, Palāsh, Amaltāsh Rājvriksha (Cassia fistula) trees.

Prajāpati Kasyapa in his treaty 'Vriksha Aurveda', suggested the following trees should plant in the different types of land. For the normal land Dumri (Ficus glomerata), Arjuna (Terminalia arjuna) Rukh Katahar (Artocarpus integrifolia) Bāns (Bambusa Spp.) Kāgati (Citrus aurantifolia) Jāṃūnā (syzygium cumini), Tilak (Chlerodendron pholomoides) Supāri (Areca catechu) Kerā (Musa paradisiaca) Palāsh, Ketuki (Pandanusis), Nariwol (Cocos nucifera) trees are good to be planted. For the dryland Bel, Asoka, Neem, Bhalāyo (Semecarpus anacardium) and near the pond area Bar, Pipal, Khayera (Acacia catchu), Bhoja Patra (Betula bhojpatra) Bāns, Kadam tree is suitable. For the pleasurous places Palāsh is advised. Kasyapa further mentioned that near the religious site or temple are the Aap. Supāri, Mālati (Tuisqualis indica) Dumri, Arjuna and Neem trees are best to be planted.

Buddha Period: This period is the landmark of the tree plantation and conservation of the forest. There are lot of forests and various type of tree which are directly or indirectly associated with Lord Buddha. Gardening was quite popular among the people of this period. Most gardens were made near the monasteries and stupas. We find the description of gardens of Nalanda and Takshasila, which were very famous gardens of that time. There are many literary and sculptural references that Lord Buddha was born, enlightened and passed away under the tree. There are more than sixty one name of the forests mentioned in various Buddhist literatures. (The names are attached in the last page) These names are mostly found in Tripitakas, Attakathas, Jatakas and geography of the Buddha period. According to these references there were many natural forests, man made forests, various deer parks and sub-forests. Lord Buddha during his travel generally spent his night either near the pond or in the Amravana (mango grove)/ Amalakavanat (emblic myrobalan)/ Arandyavana (natural forest).

The Pāli Tripitakas and Attakathās mention mainly very popular forests of Madhya desa (central country) they are Anandhavana of Srāvasti, Anjana vana and Kantaki vana of Sāketa, Ketakivana of Nalakapan, Mahāvanas of Kapilvastu and Vaisāli, Lumbinivana of Sākya, Sālvana of Mallas of Kusinagar, Veshakalāvana of Vajja, Parilekyavana of Chedi, Ambatakavana of Kāsi, Sisapavana of Alabiand Kausambi, Veluvana of Rajgriha and Kimbila, Pipphalivana of Moriya, Nāgavana of Vajjiya etc.

Some of the forest are directly associated with Lord Buddha they are:

1: **Jetavana:** Jetavana was the forest belonged to prince Jeta of Srāvasti. According to Mahapadāna sutra Anātha pindika a merchant, purchased that forest and built three monasteries (Kareri kuti, Kosāmba kuti and Gandha kuti). One Salalāar kuti was constructed by king Prasenjit and these monasteries were presented to Lord Buddha and community of monks. Lord Buddha preached Lakshena-sutra and seventy Sutras of Majjima nikaya in this forest. According to Anguttara nikāya and Buddhavamsa Lord Buddha spent his twentyone to fortyfive rainy seasons (Varsābash) in this forest (at Gandakuti).

2: **Nyagrodhvana:** According to Attakathā (Manoratha Purani) of Anguttara nikāya and Buddhavamsa Attakathā (Madhurattha vilasini) mentioned that Lord Buddha spent his fifteenth rainy season at Nyagrodhvana of Kapilvastu. This is the place where Lord Buddha met his father Suddhodana for the first time after the enlightenment. Here, Lord Buddha preached five strutras of Majjima nikāya. This vana is visited by the Chinese traveller Yuan-Chwang in seventh century A.D. and mentioned in his travel account.

3: **Mahāvana:** There were three Mahāvanas of Vaisali, Urubela and Kapilvastu as mentioned in the Buddhist literatures.

(a) Mahāvana of Vaisāli: Mahali sutta mentions that Lord Buddha was seen in the Kutirasāla of Mahāvana at Vaisāli and spent fourtysixth rainy season in this place.

(b) Mahāvana of Uruvela: This place was within the Malla kingdom and Lord Buddha visited here many times. According to the Anguttara nikāya Lord Buddha told to Ananda about this forest and Lord Buddha spent five years following five Brahmin's preaching before enlightenment.

(c) Mahāvana of Kapilavastu: Various Buddhist sutras have mention about this vana. Attakathā of Vinaya-pitaka is very important for the geographical history of Buddha period. This history specially for the Mahāvana of Kapilvastu gives the detail description. This vana extended from Himalaya to Vaisāli thus this was called Mahāvana of Kapilavastu.

4: **Lumbini Vana:** According to Pāli literatures Lumbini vana was lying in between the Kapilavastu kingdom to the west and Devadaha kingdom to the east. Divyavadāna gives the detail description of this forest and mentions that Lord Buddha was born in this forest under an Asoka tree. Both the Chinese travellers Fa-hsien and Yuan-Chwang in fifth and seventh centuries A.D. visited this place and named it Lā-Fa-ni Grove.

5: **Venuvana:**

(a) Venuvana of Kajangala: Anguttara nikāya states that Lord Buddha spent many time in this forest. Pali Tripitakas mention that Venuvana of Kajangala was the eastern boundary of central kingdom.

(b) Venuvan of Rājgriha: In this forest Lord Buddha preached various sutras of Majjima-nikāya. According to sutta nipata and Sumangala vilāsini, king Bimbisāra met Lord Buddha at Rajgriha and presented Venuvana (Bamboo grove) to him and monk community. Vinaya pitaka further tells that there were other forests too, they were Jivakarma vana, Latthivana etc. Lord Buddha spent his second, third and fourth rainy seasons at this Venuvana. The Chinese traveller Yuan-Chwang had seen a big cave in Venuvana where Mahākasyapa used to live along with his five hundred monks.

6: **Amravana:** According to Papanchasudini Amravana near Rājgriha was presented to Lord Buddha by one medicant Jivaka. This place was so peaceful and tranquil that ven. Rāhula (son of Siddhārtha Gautama) spent most of his time in this forest.

7. **Ambapāli vana:** Various Buddhist literatures have described about this vana which was situated towards south of Vaisāli. Lord Buddha before travelling to kusinagara for his Mahāparinirvāna he spent last year of his life in this vana. Before he travelled to Kusinagara, Lord Buddha accepted the food offered by Amrapāli the owner of this vana and she presented this vana to Lord Buddha and monk community. Both the Chinese travellers visited this place and Yuan Chwang even mentions in his account that he saw that particular place from where Lord Buddha had observed Vaisali for the last time.

Trees directly associated with Lord Buddha:

1. **Birth Tree:**

So far the birth tree is concerned there are five different species (may be more) of trees mentioned in various Buddhist texts, travellers account and early sculptural panels.

(a) Asoka tree: Asokavadāna, the traveller account of Emperor Asoka mentions that Upagupta the spiritual teacher, pointed to the emperor, the actual Asoka tree under which Lord Buddha was born. Fa-Hsien saw this asoka tree still alive when he came to Lumbini at fifth century A.D. Yuan-Chawng saw this asoka tree in its place, but dead.

According to the Sarvata Vinaya and other authorities, it was an asoka tree. Vinayavasta mentions that when Māyādevi went to Lumbini garden, she gave birth by holding the branch of the tree Tathāgata.

Some modern literatures also support the asokan tree as the birth tree. 'The Teaching of Buddha' by B.D. Kyokai states that.' All about here were Ashoka blossoms and in delight she reached out her right arm to pluck a branch and as she did so a prince was born'. 'Flowering Trees and shurbs in India' by D.V. cower also supports the asoka tree as the birth tree.

1: **Asoka tree:** There are some early sculptures which depict the branch of asoka tree which Mayadevi hold, during

the time of delivery. These sculptural panels clearly shows the leaves of asoka tree.

(a) The sculptural Panel from Nāgārjunakonda, now is in the National Museum, New Delhi. On the dexter of the relief, of the third century A.D. is the bent figures of Māyā, grasping the bough of a (asoka) tree, with two attendants.

(b) The birth of Buddha and seven steps, Nalandā, now in Indian Museum, Calcutta, As shown here, the birth is attended not only by Indra and Brahmā but also by Vishnu. Here to Māyā holding a branch of a (asoka) tree indicated by its leaves.

(c) A panel from Goli (Andra pradesh) depicted Veswantara Jātaka where Veswantara is seen driving a bullock-cart; his wife and two children are within the wagon. In this panel an asoka tree is clearly seen by its leaves. The panel is now in the Government Museum, Madras.

(d) The birth of Sākyamuni, stone plaque from Gāndhāra, is now in Victoria and Albert Museum, London. This plaque illustrates the birth of the infant Sākyamuni from right side of his mother and also shows the child on the ground. Here Māyā is holding a branch of a tree (Asoka). Birth of Siddhārtha, from Mous C, Sahri-Bahiol, Pākistan, now in Peshāwar Museum, Pesāwar, Pākistan. This plaque represents the birth of Siddhārtha, when Māyā grasping a (asoka) tree with the child emerging from her right side.

2: Pipal Tree: Lalitavistāra and some other Buddhist literatures make the tree to have been a pipal tree. All the Buddhist literatures and sculptural panels agreed that Lord Buddha was enlightened under a pipal tree.

Some Sculptural panels which show Lord Buddha seating under this tree. They are:

(a) Enlightenment represented by a pipal tree sanctuary, Relief on the Prasenajit Pillar of the stupa; from Bhārhut, Madhya Pradesh, India; 2nd cent. B.C. Here pipal tree with its characteristic pointed leaves and rich decoration of parasols and garlands and the throne symbolically represent the Buddha.

(b) The first meal after Buddha's Enlightenment. Stone slab from the dome of a stupa; from Nāgārjunakonda. Andra Pradesh, India, 3rd-4th cent. A.D. now Nāgārjunakonda Archaeological Museum. Here, Buddha is shown seating infront of a pipal tree and receives the four alms bowls that the four Great Kings who guard the points of the compass have brought.

(c) Māra's Attack: On the wall of Cave 26 at Ajantā. On the dexter of the relief, Māra is mounted on his elephant, with his demonic hosts threatening Gautama with various missiles and weapons in order to dislodge him from his seat under a pipal tree.

(d) Miracle of Vaisāli, on the northern gateway of stupa 1 at Sanchi: the relief, of the first century B.C. depicts monkey approaching Buddha (represented by a seat below a pipal tree) with a begging-bowl which has been filled up with honey.

(e) Temptation and Assault of Māra on a Slab from Ghantasāla, Andra Pradesh, Now in the Mussee Guimet, Paris. This Lime Stone Slab formed part of the stone vaneer of the main stupa. It depicts Mara's assult and retreat and Mara's daughters tempting Buddha but in vain. The later's presence indicated symbolically by a throne below the pipal tree.

(f) Devotion to the Pipal tree and Vajrāsana at Bodha Gaya, from Amarāvati, Andra Pradesh India, 1st cent. B.C. This scene represents the sacred place of Bodh Gaya, the sacred pipal tree under which the Buddha sat to achieve his enlightenment and his seat vajrasana.

(g) Sākyamuhi's Victory over Māra, from Bactro-Gandhara region, Pākistan, now in Freer Gallery of Art, Smithsonian Institute Washington D.C. Here the pipal tree above Buddha's head and his Bhumisparsa mudra (earth touching posture) are key elements.

3: **Sāla Tree:** There are some high authorities like Hardy and Bigandet, D. Mitra, S.L. Huntigton identified the tree as the Sāla tree under which Lord Buddha was born. Their main observation is on the basis of sculptural panal, but if these panels are observed keenly their leaves are more similar to the Asoka than Sala. Nevertheless, most of the Buddhist literatures mention that Lord Buddha passed away (enter into Mahaparinirvana) under the Sāla tree.

There are some sculptural panels which shows that Lord Buddha passed away in between two Sala Trees.

(a) Great desease: from the Gandhara region, now in the Indian Museum, Calcutta. In this panel Buddha is seen lying on his right side with one leg resting over the other on a couch spread between two sāla trees (only one tree exists on the slab; the other was presumably carved on another slab which depicted the continuation of the scene).

(b) The final Nirvāna of the Buddha, from Kapisa, Afghanistan, Gāndhara art, now in Kabul Museum, depicts the figure of the Enlightened One lying on his right side, his head resting on the palm of his hand and his left arm stretched out and there are the figures of two Sāla trees.

(c) Mahāparinirvāna, cave 26, Ajanta. This sculpture panel depicts that Buddha is lying on a couch between two Sala trees with his eyes closed and head resting on the pillow. Monks and nuns surround him morning. Indra and other gods, are seen descending from sky to welcome the Great Being to heaven.

(d) The final Nirvana and cult of the stupa, from East India (exact provenance unknown); now in British Museum. In this panel Buddha is lying in between two Sāla trees and above him is the stupa which indicates that the stupa making tradition was started among the Buddhist after master's nirvana.

4: Some of the literatures and sculptural panel dipictions indicate that Lord Buddha was born under a mango tree. This tree was variously associated with lord Buddha in his life time. Amprapālī a dweller of Rajgriha presented her Amravana (mango grove) to the lord Buddha during Buddha's visit to Vaisāli. One Chinese translation merely has "Lim-pi (Lumbi-Manog ? trees " and under one of them the Pusa is born.

(a) The birth of Sakya muni: Relief sculpture; from the Sundhāra Fountain, Deo Pātan, Nepal, early Licchavi period, now National Museum, Kathmandu, This relief shows Sākyamuni immediately after his miraculous birth from the right side of his mother, Queen Maya. She is holding the branch of mango tree and shows the panel where leaves and mango fruits are clearly identified.

(b) Vedikā rounded showing purchase of Jetavanārāma at Sravasti, From Bhārhut, Madhya Pradesh, India, Sunga period Ca. 100-80 B.C. now in Indian Museum Calcutta. The relief illustrates the story of the purchase of a grove by Anathapindika, who wanted to donate it to Sākyamuni Buddha and the Buddhist community. This event is depicted in the right half of the composition by the workers who are covering the ground with pieces of gold in order to meet the outrageous piece requested by Prince Jeta, owner of the grove. The grove is represented with five trees and one of them as the mango tree and mango fruits are clearly identified.

(c) Vedika roundel showing Mahakapi Jataka, from Bharhut, Madhya Pradesh, India, Sunga period now in the Indian Museum, Calcutta. This panel demonstrates the performance of good works toward one's relatives. Since the story concerns an animal incarnation, there is no reason to expect an anthropomorphic depiction of the Buddha. Once when he was king of eighty thousand monkeys, the monkey Bodhisattva stretched his body from one tree to another across a river so that the other monkeys could use it as a bridge and escape attack from a human king and in his entourage who had come to find a famous mango tree that bore extraordinarily luscious fruit. The last monkey, who was the incarnation of the Buddha's evil cousin Devadatta, stomped on the bodhisattva's back and broke it. Impressed by the generosity of the monkey king's sacrifice, the human care for him and the monkey king then taught the human king the virtue and meaning of his own actions.

(d) Sculpted cell and guardian, lower level, Rani Gumpa, Udayagiri (Khandagiri), Orissa, India. This small chambers may have been intended as guard station. The carving of the relief is extremely lively and freely composed and there is a great sense of crowding of the surface with numerous elements such as elephants, mango trees and figures.

(e) Bodhisattva at school, stone, Borobudur, Java 8th century A.D. depicts long stone carving sculptural panal, south side of the Boddhisattva a big mango tree with its fruits are early identified.

5: There are some Buddhist Sutras in which they mention that Lord Buddha was born under a Plaksha tree, locally known as Pākada of Kābhro (waved-leaf fig tree ficus Infectoria), but sculptural panels are not available showing this tree.

The Abhiniskramana-Sutra describes that "When the time come for the perfect Buddha, the Blessed One, to be born in Lumbini Garden, his mother stretched up and held the branch of a tree with her hands. What kind of a tree was it ? It was a plaksha tree !

It also says in the Buddhavamsāka-sutra: "O son of a good family, when the mother Mahamāyādevi arrived at the site of the plaksha tree, the bodies as well as all the messes of offerings of all those who were intent upon presenting offerings to the great Bodhisattva, ... "

In the Aryaupaya Kausalya mahāyāna-sutra, it is stated: "Question: Why was the Bodhisattva born while his mother was standing upright and turned, holding the limb of a plaksha tree ?" Reply: He was born easily in order to remove the kind of doubt that would think .... "

We find various species of trees mention in Buddhist literatures and sculptural representation which had direct or indirect association with the Lord Buddha. They are:

6: Bar or Banyan tree: From the ancient time this tree has continued to be an object of worship with religious and sacred values. Thus bar tree has been worshipped by both the Hindus and Buddhist. Buddhist literatures describe that the lord Buddha spent his fifteen rainy season at Kapilavastu in Nigrodharam (monastery constructed in the bar forest). There are some sculptural representation which depicts the bar tree along with the lord Buddha and sometime bar tree alone.

(a) The Cutting of the Hair, Borobudur, Jāvā, 8th century A.D. In this panel Bodhisattva is shown in the middle and cutting of his hair with a sword. Behind him are chandaka and horse. There are two bar trees to the right and left side of the Bodhisattva.

(b) Buddha's Journey to Banāras, Borobudur, Jāvā, This represents the Buddhas meeting with an Ajivika monk to whom he declared that he was going to Banaras for setting in motion the wheel of his perfect

Dharma. Buddha is seen here with his right hand raised. The Ajivika with his companions is seen to the left. This panel has six different species of trees and to the right side, (lower one) is the bar tree.

(c) King Suddhodana Paying Homage to Buddha at Kapilvastu, North gate, Stupa 1, Sanchi, 1st century B.C. Here, King Suddhodana is shown with his hands joined in adoration near a banyan (Bar) tree. A throne symbolizes the presence of Buddha. An attendant holds an umbrella over the head of the king.

(d) Banyan or Bar tree capital, from Vidisa (Besnagar) Madhya Pradesh, India, Sunga period, Ca. 100 B.C. now in the Indian Museum, Calcutta. Evidence of a stone pillar having been erected at Vidisa is found in a pillar capital carved in the form of a banyan tree, easily recognized by the shape of the leaves and roots, which have been set down by the limb.

(e) Nāgarāja Muchilinda at the foot of Buddha's seat, On the western gateway of stupa at Sanchi, Buddha spent six weeks after Enlightenment in the company of the serpent king Muchilinda who shielded him during a rain-shower by his coils and hoods. In this relief (1st century B.C.) however Muchilinda with a five headed hood is seen seated below the seat of Buddha under a banyan tree, over which is an umbrella. The full retinue of the king consists of his two queens, attendants and a troupe of a dancer and five musicians, all single hooded nagis.

7: Jamun or Black berry (Syzygium cumini) This tree is very common in Nepal and India. It is a large evergreen shady tree with smooth grey bark. There are several references regarding the association of this tree with the lord Buddha. The Buddhist people consider the Jamun as a sacred tree. There are some sculptural panels which shows the Jāmuna tree associated with the Lord Buddha.

(a) First meditation of Siddhartha (Sakyamuni Buddha) from Mound c, Sahri-Bahlol, Pakistan, Kusāna period, now in peshāwar Museum, Peshāwar. This sculpture shows one of the important event of the Bodhisattva's life. While a young man living at his father's palace, he was brought to sit under a Jāmun (Jambu) tree, where he was to witness a ploughing contest as representative for the king. While sitting he practiced yogic breathing and attained his first trance. When his attendants returned sometime later, they noticed that the shadows of the other trees nearby had moved, but that of the Jāmun tree had remained stationary over the meditating prince. In this representation, this specific meditation is indicated by the jāmun tree above the head of Bodhisattva and the ploughing scene at the lower right.

(b) The Ploughing Festival and the First Meditation, Ananda Temple, Pagan,

Myānmar 11th century A.D. This sculpture shows Siddhartha as lying on his head under the Jamun Syzygium cumini with eight nurses attending on him.

(c) The Ploughing Festival and the First Meditation, Ananda Temple, Pagan, Myanmar, 11th century A.D. Siddhartha is shown here in meditation under the jāmun tree, while his father, King Suddhodana and his foster-mother, Mahāprajāpati kneel in adoration. Eight nurses are attending on him.

8: **Tada Tree:** In order to attract the mind of the Bodhisattva to worldly life, king Suddhodana got him married to a girl called Gopa or Yasodhara. At this time he was sixteen years of age. The Lalitavistara tells us that when Suddhodana wanted to perform the marriage of his son, five hundred Sakyas offered their daughters. The choice of Siddhartha, how-ever, fell on Gopa, the daughter of Dandapani or Suprabuddha who refused to comply until Siddhartha proved his skill in archery and other arts. Although the Bodhisattva was not interested in such feats, he accepted the challenge. The competitors were all defeated in the contest, as the arrow of the Bodhisattva hit not only farther than theirs but crossed the seven Tāda trees, pierced the ground and vanished completely.

The present sculpture: The Archery contest, Borobudur Jāvā, 8th century A.D. shows the Bodhisattva holding a strong bow with the arrow released. Other competitors including Devadatta and Ananda are also shown. To the left are the seven Tāda trees, which were used as targets.

9: **Veluvana:** Most of the Buddhist literatures mention that king Bimbisara of Rajgriha presented the Velu vana (Bamboo grove) to Lord Buddha and community of monks. This sculpture the Veluvana, North gate, East Pillar, Stupa I, Sanchi, 1st century B.C. identified of the spot is suggested by the bamboo plants shown on either side of the relied.

10. **Unidentified trees:** Many sculptural panels depots the various flower and fruit trees which are very difficult to be identified. For example: the conversion of the Kasyapas, East gateway, stupa 1, Sanchi, 1st century B.C.

Buddha had to perform a series of other miracles before he could fully convince the Kasyapas of his superiority and convert them. Once a heavy rain fell out of season and there was a flood in all the land. The Kasyapas thought that Buddha had been carried away by the water and hastened in a boat to rescue him.

(a) In this panel shows the elder Kasyapa and one of his disciples, hastening in a boat over the river Neranjana in flood, presumably to the rescue of the Master. In the lower part of the picture, Buddha (represented by his promenade) is shown waling on the surface of the water. In the foreground, the figures of Kasyapa and his disciple are twice repeated, on dry ground, and doing homage to the

Master (represented by the throne at the right hand bottom corner of the panel) There are six trees, three in each side and right side of the middle one is the mango and other five trees are difficult to identify.

(b) Miracle of Vaisāli, on the northern gateway, stupa 1, Sanchi. The relief of the first century B.C. depicts a monkey approaching Buddha (represented by a seat below a pipal tree) with a begging-bowl which has been filled up with honey. There is a second monkey behind. Two men, four women and a child possibly represent the crowd which witnessed this miraculous spectacle. In this panel there are three trees one of course a pipal and right one is locally called Salifa (?) middle flower tree is unidentified.

(c) The Bodhisattva receiving a leaf of grass from Svastika, Borobudur Java 8th century A.D.

Here the Bodhisattva (Who stands on a lotus cushion on the road) is seen receiving the present. There are rows of nine trees which are difficult to identify.

There are many names of the trees mentioned in Buddhist literatures like Tripitaka, Jatakas, Attakathās, Nikāyas sutras etc. These trees have directly or indirectly association with the Lord Buddha. These trees have to be identifed with the shape of the leaves, fruits, flowers depicted in the sculptural panels. These trees are:

1: Kadam (Anthocephalus Cadamba)

2: Sirisa or Parrot tree or East Indian walnut (Albizia labbek)

3: Harro or Black Myrobalam (Terminalia chebula)

4: Barro (Terminalia balerica)

5: Amalā or Emblica Myrobalan (Phyllanthus emblica)

6: Bel or wood Apple (Aegle marmelos)

7: Palāsh or Bastard Teak (Butea monsperma)

8: Kera or Banana or Plantain (Musa paradisiaca)

9: Neem or Margosa tree (Azadirachta indica)

0: Srikhanda or chandan or Sandalwood (Santalum album)

1: Dumri or Gular (Ficus glomerata)

2: Chyuri or Butter fruit (Bassia buty racea)

3: Sal or Silk cotton tree (Bombax malabaricum)

4: Koirālo or Kachnar (Bahunia variegata)

5: Kābhro or Plaksha (Ficus lacor)

6: Ukhu or Sugarcane (Saccharum officinarum)

7: Rukha Katahar or Jack fruit (Artocarpus integrifolia)

8: Amaltāsh or Rajvriksha or Indian Laburnum (Cassia fistula)

9: Sāj (Terminalia alata) etc.

The Jatakas also mention various names of the cereals which were grown in Buddha's time (even today). They are: (1) Pady Plant of Dhan or rice (Oryza sativa), (2) Vajara (Pennisetum typhoides), (3) Chana or gram (Cicer arietinum), (4) Mung or mungi or golden gram

(Phaseolus aureus), (5) Til or seasame (Seasmum indicum), (6) Sarasau (Brassica compestris), (7) Khursani or chilly (capsicum annum), (8) Jira (Cuminum cyminum), (9) Pan or betel (Piper betle), (10) Supari or arecanut or betel nut palm (Areca catechu, (11) Ukhu or sugarcane (Saccharum officinarum) Kapasa or cotton (Gossypium arboreum) etc.

There are few names of the vegetables which are mentioned in Jatakas. They are: Pyaza or Onion (Allium cepa), Lasun or garlic (Allium sativam) Lauka or gourd (cucurbita pepo) etc.

At least:

In this present technological age trees play a very important role in our daily life. From the very remote past our primitive ancestors depend upon the trees and forests for shelter, they clothed with tree bark, fruits and later made weapons and tools from the wood. The belief and veneration rendered to plants and trees is what makes greenery precious enough to be preserved. The traditions associated with them are conductive in giving them long term effects and these also prove beneficial to society as a whole.

With the discovery of iron and the Industrial Revolution, several trees were chopped off to make place for factories and also because trees provide us with several things that make our daily existence more comfortable, like furniture, houses, paper etc. So, for their preservation we need to go back to our traditional values and maintain an ecological equilibrium with nature, because it would have several long-term effects not only for us, but also for the generations to come.

Name of the forests as mentioned in Buddhist literatures.

1: Amrapāli vana, 2: Ambataka vana, 3: Amalaki vana, 4: Udaka vana, 5: Karanda vana (Rajgriha), 6: Karandaka vana (Himalaya), 7: Karanda veluvana, 8: Kalaka vana, 9: Kundadhana vana, 10: Kunda vana, 11: Kuru Jangal, 12: Kausa kala vana, 13: Khemica amra vana, 14: Guna vana, 15: Chitralatā vana, 16: Jambu vana, 17: Jātiya vana, 18: Jivakamba vana, 19: Jeta vana, 20: Dandaka vana, 21: Dava vana, 22: Patash vana, 23: Pippali vana, 24: Nyaghrodha vana, 25: Nāga vana, 26: Veshakatla vana, 27: Buddha vana, 28: Mahā vana (Vaisali), 29: Mahāvana (Kapilavastu), 30: Mahā van (Rajgriha), 31: Mahāvana (Uruvela), 32: Mahāsaka vana, 33: Basti vana, 34:Lumbini vana, 35: Vrinda vana, 36: Velu vana (Buchagala), 37: Velu vana (Rajgriha), 38: Sāka vana, 39: Sisapā vana (Setavya), 40: Sisapā vana (Alavi), 41: Sisapā vana (Kausambi) etc.

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Ancient Towns of Kathmandu Valley A survey of Legends, Chronicles and Inscriptions

– Sudarshan Raj Tiwari

The inscriptionally proven history of Nepal starts from second half of the fifth century at the beginning of the rule of the great Lichhavi King Manadeva. However the Gopalrajabamsabali (Bajracharya, Malla 1985:121) lists Manadeva as the 21st Lichhavi King of that dynasty, which was preceded by the Kirat dynastic rule spanning thirty Kings. The Kirats themselves were preceded by the Mahispalas, who had conquered the valley kingdom from its earlier rulers the Gopalas, who ruled for eight generation. Gopalas are presented as the first politically organised rulers of Kathmandu Valley. Though this chronology and other similar later chronologies are doubtful in term of their accuracy and time frame, yet these can hardly be baseless. What ulterior motive would Malla - centric document have to present a long history of non-Malla rulers ? asks Malla, in his analysis of Gopalrajabamsabali, and presents a very credible viewpoint that Kirat rule can be substantiated on the basis of surviving place-names also:

"The protracted duration of Kirat rule apart, a few things are worth noting in the tradition. As most names are non-sanskritic in the list it is highly unlikely that they were invented for the sake of filling in the gap in any fanciful chronology in a text intended to be Sanskrit. Secondly, unlike the later chronicles, there is no legendary fat or digressions in the Kirat King list. ... The Kirat occupation of the Nepal Valley is certainly not an afterthought of the chronicles. The Sanskrit inscriptions ... set up in the valley by the Lichhavis (AD 459-879) contain well over 80% non-sanskriktic place-names, including names of rivers, hillocks, canals and tax offices (Bajracharya, Malla 1985:VI)."

Such place-names found in Lichhavi inscriptions and such protracted rule of Kirats not only goes well to establish the antiquity of Nepal Valley but also suggests that townlets were already formed before the Lichhavis started their rule in Kathmandu. As the

Lichhavi rule started in 1st Century BC (Sharma 2022: 72-76) and since the inscriptions started showing only from 5th Century AD onwards, the place-names themselves are those which have servived over five hundred years of Lichhavi rule and as such these must be well established towns or villages.

Legends Highlight Kirat Towns

Nepal was already an important trading partner of her neighbours during the time of Buddha, as is testified by the accounts of that time (Nepal 2040:3). Likewise on the basis of economic treatise of Kautilya (BC 244), Nepal concludes that there was good amount of trade between India and Nepal and cottage industries based on wool was extant at time (2040:3). Other legends approximating this time refer to the visit of Indian Emperor Ashok to the town of Lalitpur (Ca BC 250), when he is said to have built five stupas in Lalitpur, four at its corners and one at the centre. These stupas are said to be the same five mounds still extant in Lalitpur today and "though their appearance provides no hint whatsoever in dating them earlier than 16th Century AD" (Gutschow Sakya 1980: 161), the socio-political importance and antiquity of the town of Lalitpur is implied. Ashokan legends also include mention of the founding of another town of Devpatan, by the Prince Devapal during the rule of the Fourteenth Kirat King Sthunko. About the same time Prince Dharmadutta is said to have settled the town of Visalnagar. The four Chaityas associated with the Ashokan visit are also claimed by other buddhist legends to be the Chilancho Chaitya of Kirtipur, Swayambhu Chaitya, Chabahil Chaitya of Devpatan and Patuko mounds around Lalitpur and they do form a space forming square (Herdick: 17) with Chintamani Tirtha of the Buddhists at its centre. Popular culture of the people claiming to be of Kirat origin associate this Patuko mound with Kirat ancestry and some historians have concluded that Kirat King Patuko shifted the Kirat royal palace from Gokarna to Shankhamul (Sharma 2022: 72-76). Though archaeological studies are yet to be conducted, the antiquity and socio-political importance of the town of Lalitpur in ancient Nepal is clear. The Shankhamul palace could well be the Patuko mound, the Shankhamul of today, the confluence being an early Lichhavi religious site (Rau: 1989).

The various religious legends about the formation and settling of the Kathmandu Valley have been woven in the past to justify the agelessness or early practice of both the Hindu and Buddhist religions. Though these legends are prone to one upmanship and were mainly meant to curtail each other by elevating one's own past and thus are contradictory and unbelievable in terms of their time frame presentation and grandeur, yet these were basically woven to show to the laymen that events and places socio-culturally important to them were related to the religion, these legends were propagating. As Kirats were not Buddhist and probably only worshipped the phallic symbols (Lingas) as representing their paternal ancestry and thus followed a kind of Shivism - the early Buddhist and Vaisnavite legends were simply trying to relate themselves to places of Kirat socio-political importance. To substantiate this logic, legends come in very handy. Some of the early sites mentioned in Buddhist legends

such as the four Jatamatrochha (current Jamacho) of Vipaswibuddha, Dhyanochha (current Champadevi) of Sikhi Tathagata, Phulochha (current Phulchoki) of Viswobhubuddha, Dhilacho (current Manichuthan) of Manjushri are parallel to the Char Narayan sites of the temple of Bishnu said to have been built by the fourteenth Lichhavi King Hariduttaburma according to Gopalrajabamsabali (Bajracharya, Malla : 2030). It is interesting to note that the hill tops claimed to be sites of early Buddhists sages Asram are a little higher than the Char Narayans located on the lower reaches of the same hill e.g. Jamacho : Ichangunarayan, Dhyanocha : Sikhanarayan, Phulochha: Bishankhunarayan and Dhilacho : Changunarayan (Sketch No. 04). These four general areas are most likely, places or settlements of great socio-cultural importance to the Kirats. The location of Mahadev Pokhari, Pokhari Thumko, Pokhari Banjyang and Dahachowk Dara at these very places lends credence to large settlements around for which these hill top ponds were used for water supply. On the basis of later Lichhavi inscriptions one can show that Sitapaila-Balaju area, Thankot-Matatirtha-Pharping area, area east of Gokarna and Bungmati-Godavari area has preponderance of Kirat place names, and thus Kirat towns and villages as this paper will later on discuss. Also the site claimed to be Buddhist Chintamani Tirtha, the confluence of Bagmati and Bishnumati is also the holy asram of sage Ne of the Hindu legends. Bhringareswor, of the Gopalrajabamsabali is close to Bungmati, claimed equally by Buddhists and Hindus (Locke : 1975). Devpatan of the Asokan legend is located in the same area where, Gopalrajabamsabali says, the fifth Lichhavi King Supuspadev built the temple of Pashupati Bhattaraka along with a beautiful town (Sundaranirmitanagaram) and is possibly referring to the same town. Manjushri is credited by Buddhist legends to have settled a large town between Swayambhu Hill and Guheswori (Manmaiju), called Manjupatana, which should obviously be referring to the current Balaju area, the foothills of Jamacho and Ichangu. Buddhist legends indicate that later ruler moved from Manjupatan to Sankasya on the bank of Ikshumati - which is probably one and the same Nandisala township credited to Lichhavi rulers.

[I have deliberately omitted reference to Gopala sites, which some Chronicles locate in the Matatirtha belt as this belt also overlaps as Kirat settlement area. The Shivite nature of Kirats is close to the Gopala religious practice and therefore the places of socio-cultural importance of Gopalas might overlap with those of the Kirats physically, differing only in the time frame. Possibly from Kirtipur and Matatirtha their second stage settlements spread to Balaju - Devpatan belt.]

From Legends to Inscriptions

With the availability of Lichhavi inscription from 5th Century AD to 9th Century AD, we are on sounder ground. The trade with the southern neighbours mentioned in the legends and chronicles, cited above become facts through these inscription. By the time of the rule of Amsuvarma in the early decades of

7th Century AD, Nepal's export trade included many items in addition to iron, chamar, wool, Kusturi and copper pots (Dhanabajra (2030 : 311). This makes clear that nonagricultural exports were major customs levied items and as such by that time Nepal had a well developed mining and metal processing industries and metal craft, wool based industries and organised hunting. By the middle of the seventh century during the rule of King Narendradeva, Chinese diplomats found "more traders than farmers" in the valley of Kathmandu and general population held and enjoyed theatrical performances (Levi : 1894 as quoted in Macdonald, Stahl 1979:19). This clear evidence of nonagricultural persuits indicate high urbanisation from early times. Taxation was imposed in Lichhavi time and these can also give clue to the major sources of earning of the people. As many as 19 Lichhavi inscriptions mention taxes (Regmi 1983:260). There was tax on land, orchards and their agricultural produce such as garlic and onion. Customs was imposed on export items (Sulka). Tax on cloth (chelakara), tax on oil, tax on shop or market or salestax (tapana, apanyakara), tax on animal husbandry (Mallakara, Mallapotakara, Sukara), tax on agricultural implements (Gohale kara), entertainment tax (goyudha kara), wealth tax ? (pindakam) were also charged. In addition to kara other levis such as Bhaga, Bhoga, Horanya, Trikara were also raised as state revenue. Fines on departure from confirmist social morals appear to form a major revenue source. The mention of fine on Adhikamasatula (false weighing scales) also indicates large volume of trading. Some of these taxes indicate sizable nonagricultural persuit of Lichhavi populace.

The Lichhavi rule which spanned through the 1st millennium AD ending 879 AD, set the standards for the pattern of life in Kathmandu Valley and mạde great contribution to the development art, architecture, language and administration. As they started the system of administration through "Panchali or Panchalikas", this led the further development of dispersed settlements within the valley. The embreo of "temple towns" thus seems to have been laid. Study of inscription of this era show that near temples, canals and water conduits were built which suggests location of settlements around and these I have called temple towns. Possibly the Lichhavis followed a system of locating local administrative buildings near the temples just as their own palace towns included temples. Almost all inscriptions of this era contain either tax exemption decrees or construction/repair of temples, canals, ponds and water conduits. Some inscription contain reference to "yatras" - festivals of gods - Dwarodghatan kailash yatra (Regmi CXXXVI), Mandipi yatra (Regmi CXLIII) etc. The mention of Rajakulas (e.g. Pundrarajakula, Daksinarajakula etc.) parallel to the main palace could indicate major sub-administrative pricipalities.

The Kirat Town from Inscriptions

Apart from the legends quoted above which suggest location of Kirat palace/towns at Gokarna and Lalitpur, the inscriptions of Lichhavi era suggest that Kirat settlements in some form, possibly townlets, were mostly located on the upper reaches of the hillslopes around the valley. Many such settlements may

be named Ahidumgram (about Gokarna ?), Lembatidranga (Lele), Lohpring and Muhpring (east of Gokarna ?) Mathanggram (North of Bansbari ?), Kadunggram, Ferangkotta, Kichpringgram, Pasinkhya, Thenchogram and Jolpringgram (about Thankot), Stharudranga (Chapagaon), Konko (near Gundu to the south of Bhadgaon?), Khopring (Bhadgaon), Thanthuridranga (Budhanilkantha) etc. The non-sanskrit place name can only refer to settlements existing before Lichhavis took over. The recent excavations at Satyanarayan, Hadigaon, has led to concrete proof of prelichhavi built up walls (BC 167 ~ AD 1) reinforced by the name non-sanskrit "Andigram" mentioned in HSN 142 inscription. Some guesses about these towns have been made in terms of their defence role but nothing is known about their physical character. Yet many names ending in 'cho' and gung' are Kirat names (Bista 2039:11) for places located in a higher level. The inscriptions show many such names as Haragung, Hnagung, Vremgungcho, Lumbuncho, Kharicho, Mindicho, Mogungcho, Pahancho, Dhancho, Dhandanggung, Thencho, Çhhogung, Gungsikhara, Gungdimaka, Gungbihara, Kharebalgancho, etc. Of these Haragung, Hnagung, Thencho, Pahancho and Lumbuncho were located about Thankot Dahachowk; Mindicho, Kharhicho, Vremgungcho and Mogungcho were about Pharping; and Gungsikhara, Gungdimaka, Gungbihara, Kharebalgancho were to the east of Gokarna. Other Kirat place ending in -ng - pring -bram - brum - bru - bu - ambi - ammi etc. are also numerous in these inscriptions. As the inscriptions themselves are dated more than six hundred years after the end of Kirat rule many place names degerated to suit new tongues. And all names that cannot be traced to Sanskrit origin, naturally should be thought as prelichhavi or derived from prelichhavi nomenclature existing in the valley. Indeed the place names ending in -bram -brum -bru -bu - ambi - ammi could be related to hill base springs - though at this stage more research is needed on this. Spring fed ponds, hill top ponds, natural or mandade were important to Kirats - even Lichhavis continued this tradition and the later Mallas picked it up in their urban culture again centuries later. It is worth noting that King Narendradeva proudly took his visitor to show a perennially bubbling pond (Regmi 2026 : 177-78).

Location of Lichhavi Town

The existing Kirat Palace in Lele possibly became the nucleus of the first Lichhavi Palace town, though legends suggest King Nimish built his palace there. Except Verardi excavations finds in Hadigaon, remains of Lichhavi townships have yet to be found. This is because firstly little archaeological excavations have been made and secondly many of such townships have taken the current shape or are in ruins under the current habitation area. The tendency of some historians to locate palace/biharas or towns on the basis of the current location of the stone inscriptions of Lichhavi times mentioning their names (Daxin Rajakula : Bajracharya 2030: 375, Sanday 1979: 57 and Rajabihara : Bajracharya 2030:505) has led to unbelievable and illogical statements. Take for example Yagabahal inscription of Narendradeva (Regmi CXVII) from which Dhanabajra concludes that

the current Guittole of Patan is Gullatangagram of Lichhavi times and that the boundary shown in the tablet indicates north eastern area of Lalitpur and that Rajbihara, Madhyamabihara, Chatur-bhalatasanabihara, Kalyanaguptabihara were all located about Guittole (2030:505) ! Yet the same inscription gives the outer boundary of the area in Gullatangagram starting from NE and clockwise indicating place markers to its east, south, west and north. One can very easily see that all these biharas were situated to north of Bagmati river (rough translation of line 11 and 12 would read: Its boundary from the northeast the source of water system for the Bihara, from there going southwards to Gomi's land in Dhenchopradesa then following the Bagmati river reach up to the confluence of the Got canal from there go north etc. ...). The land maps of the grant of inscription no. Regmi CXXVII (Figure 2) and no. Regmi CXXVIII (Figure 3) and the recent discovery of a new inscription (Rolamba : Vol 10 : 1990 no. 1) all go to show that Gallatanga and all the Biharas mentioned in these steele were located about Gokarna. This makes sense because the source of water supply to the stone conduit, for whose maintenance the land grant was given, should be to the north of Pashupati area and also should be close to the base of the valley hills to the north so as to allow natural source of water.

The land grants and boundary statement in Lichhavi steeles can, if well analysed, lead to meaningful conclusions regarding the location of the settlements and their nature. Superficial evaluations based more on the location of steele than on their content can mislead us and we will continue to believe that Patan was the site of most Lichhavi Biharas. We will continue to believe that Daxinarajakula was at Hanumandhoka because there is a stone steele (used later as a plinth stone in the temple of Degutale) mentioning a dilapidated Kirat palace and because it was situated to the south of Koligram, it was called Daxinarajakula (Bajracharya 2030:375) and because the current location of the Jaisidewal steele is to the southwest of Basantpur and the steele is about a landgrant to the southwest of Daxinarajakula (Dhanabajra 2030: 344). Shall we so easily close our eyes to other indicators ? Concluding on the basis line 10 of an inscription (Regmi LXVI) and forgetting line 12 of the same inscription can lead to such conclusions and find gullible followers (Sunday (1979: 57). Can we imagine Parbatbhumi (bill) to northwest of Basantapur ? Can we imagine parbatbhumi to its west ? The closer and better site marker Kesbati (Bishnumati) river would not be left out as easily. And where is Tegwal ? Is this the same as Teggwan of inscription at Pharping and is not it then to the north of Mindicho ? (Regmi XXXVII). Is Tegwal panchali of inscription no. Regmi CXL, Tyagaltole as suggested by Dhanabajra (Bajracharya (2030: 546) ? Irrigation channel originating from a forest near Yupagram (Patan) can not simply be brought to Tegwal in Kathmandu. One can not agree that the Tegwal panchali of inscription no. Regmi CXL is in Patan and Tegwal Narayan is located southwest of a land which is to the southwest of Basantpur. Very clearly either Daxinarajakula was not at Basantpur or Tegwal panchali is not current Tyagal to say the least. I could hazard a better guess - Daxinarajakula was not located at Basantpur, Tegwal panchali extended from Panga to Bagmati to its east the

plain land southwest of Jhamsikhel and formed a part of Sitati area (inscription no. Regmi XXXVII : Tegwal gram). The Jaisidewal inscription, Regmi no. LXVI, is simply not located at the site of the landgrant and as the inscription has words preceding 'Daxinarajakulasya' damaged and as the land indicated is in the midst of agricultural land with hills to its west and north, and as Bharatasram is mentioned adjoining this land, we should relegate this site to the foothills. Likewise Nepal (2040: 38) may be closer to truth in saying Brijakarathya was not in Navagriha but at Nandishala (Andigrama - Nandigram/ Nandishara - Nandigala - Nandala - Nandara). The Devapattan placename in Lichhavi Inscription is remarkable by its absence.

Physical Aspects of Lichhavi Towns

Many palaces, temples, biharas, water conduits were built by the Lichhavis in and around towns of which a few names we have already discussed above. If we analyse the stone inscriptions about Kailashkuta palace (inscription no. Regmi LXIX and LXXV) we can see that the palace was built within a major settlement possibly at Hadigaon (Nepal : 2040 : 66). The palace precinct have had more than four temples and the ground enclosure had gates in cardinal directions. These gates also served as administrative and tax offices for different parts of the valley and/or administrative works of separate nature was given responsibility to a gate. The Tang Annals description of Kailashkuta palace is indeed grand but Wang Huen Che does not notice the temples. Either the temples were not magnificent structures or they simply did not form a focal point in the square or court. It was only during the Malla period that temples became major elements in the capital city palace square. However the case of other Gramas and Drangas was different as there were many settlements where temple was the central element e.g. Bungamati, Bhringaragram, Narasimhagram etc. Some others had tax offices as their central place e.g. Stharudranga, Kichpringgram, etc. As time went on outlaying townlets continued to polarize around the temples and tax offices and often had both the elements as the central duo by the early Malla period. Often the major urban service element "the stone water conduit" was also built into this complex. Pedestrian and wheeled traffic path interlinked the various settlement (e.g. Mahapath, Brihatpath, Marga, etc. are frequently mentioned in the inscriptions). Unlike the Kirat townships, located as they were in lower slopes of the mountain which had easy access to water sources, the townships of the Lichhavi located in the ridges and other high lands of the valley floor were away from hill sources and in areas with very low subsurface ground water. This led to the development of ponds with deep wells as reservoirs and depressed pit conduits for water supply. The level of the water source and its distance from the water spout decided the depth of the pit (Tiwari : 1989, 78-80). The beauty of the Dhara near Manimandap in Patan Durbar, Dhara at Naxal Bhagabati and others at Ratnapark, Hadigaon, Naxal, Jaisidewal and at Su-Bahal stand testimony to the Lichhavi builders process in providing water to urban area - some of these including the oldest known

are still working ! The Lele inscription of 604 AD record grants to many other services required for urban area such as Home for the recovery of health (Arogyashala), Body for maintenance of lighting (Pradeepa Gosthika), Troupe of wrestlers (Malla Yuddha Gosthika), Body for supply of water (Paniyasala), Body for maintenance of canals (Pranali Gosthika) etc. Goyuddha (Bull fights) was also a popular pastime. By the time Mallas established themselves, many religious festivals were taking places in these towns. Kathmandu had grown to a town of 1800 houses. By 1130 AD the concept of satellite town was possibly forced by towns growing too big e.g. Kirtipur town was established as a satellite to Patan and Kathmandu.

Religious/Cultural Basis of Lichhavi Towns

From a closer study of Lichhavi inscription it can be seen that population at that time was largely Hindu following the hierarchical caste systems and several other ethnic groups such as Abhirs, Shakyas, Vrijjis and Kirats also inhabited the different parts of the valley. Of these Kirats were the aboriginal settlers of the valley and all others migrated to the valley from the south. Brahmins formed a major group in some settlements e.g. Daxinkoligram, Nilisala, Jayapallikagram, Bhringaresworgram, Hamsagrihadranga, Narasimhagrama etc. Jayadeva inscription of Pashupati is very categorical in showing Brahmins as a major population group. They enjoyed a very important social status and occupied important position from royal palace to towns and villages (Nepal 2040 : 121). The concurrent development of Buddhism and associated Biharas led to a good ethnic and religious mix and set the process of Hindu-Buddhist religious ethnic harmony into motion and this was later to become the most important cultural feature of the valley society. We have already seen that Goyuddha, kailashyatra, mandipiyatra, varahayatra and similar other religious processions and festivals were organized and celebrated. Mandapi yatra is possibly still current in the form of Tunaldevi Jatra of Hadigaon (Tiwari 2040: 86). Lichhavi inscriptions show almost a total lack of reference to temples of Mother Goddesses or Bhagabatis. Of the exception – Matara DV 53, Sridevi DV 72, Sasthidevi DV 72, Bhagabati Bijayeswori DV 16, Umatirtha DV 145 - Sridevi and Sasthidevi were within Kailashkutabhawan precinct, Bhagabati Bijayeswori is at Palanchowk, Umatirtha is possibly a confluence/ghat - only the Matara of Sikubahi, Shankhamul remains. Even the image here is not of the Mother Goddesses. This is difficult to explain particularly because in the context of Bangdel's contention that early sculptures of Nepal are of Mother Goddesses and the worship of Mother Goddess has been extremely popular since remote times till today (Bangdel : 1989 : 405). He cities Gaja-Laxmi of Chyasaltole, Srilaxmi of Kotaltole, Mother goddess of Haugal Bahal, Kumari of Changu and many others from Patan, Balkhu, Kirtipur, Deopatan, Maligaon etc., all dated earlier than 3rd Century AD. Not so surprizing though and more important is their locatioin sites with strong probability of being Kirat towns. Major Vaisnava sculptures of the same time are also located in these very areas e.g. Hadigaon and

Patan. The Saiva sculptures of the same period have been found at Balkhu, Balambu and Kirtipur. From these finds I would surmise that temples of Goddess and or Pithas were common though they were not then focal divinity in any Lichhavi Grama or Dranga. As there were not Vaisnavite or Sivite temple these were deliberately omitted in records for posterity.

However, as most of the rulers followed Vaisnavite or Sivite religious practice and the state was run on the basis of puranic and vedic dotrine and also as Brahmins played major administrative and decisive roles and as the religious images themselves were based on vedic principles (Bhattarai : 2041), it is very likely that new towns or newer developments of older towns were laid out on the regulatory basis of these very doctrines. Information on such planning process of the Lichhavi times has been scanty (Shrestha et al 1986: 25). Yet what was the purpose of the Gopalrajabamsabali chronicler in choosing the word 'beautiful' to quality the town built by King Supuspadev ? The description of temples are very few in these inscription and these are not very helpful. DV 3 mention a temple suitably related to the lingam (Prasadsamsthamanurupamiha), DV 4 describes the temple for Visnu as built in the form of Laxmi (Laxmibatkaryitwa Bhabanamieha) and DV6 describes the temple for Lingam as strong and good looking (Shreematsamsthanarupambhabanamieha). The DV 4 temple was in the shape of Laxmi - as laxmi shape is not to be found in classical temple types - this is probably just a metaphor for the female nature assigned to the temple building. The recently excavated temple foundation at Satyanaransthan in Hadigaon (Verardi : 1988 : 35, S21) presents a perfect square shape planned on the principle of odd pada mandala similar to those seen in Malla temples and thus can be easily concluded to have been based on Vastupurushamandala (see Tiwari : 1989 : S35). Verardi's excavation plans (1938: 20) show very clearly that the building layouts followed cardinal directions. The northerly axial line of the temple structure is 26 degree east of north and is very close to perceived north suggested by other considerations. Such digression in major street crossing of Lalitpur is 24 degrees east of north (Gutschow Sakya 1980 : 161). Orientation of other excavated buildings are either parallel to this north or at right angles to this direction. (May be this is related to winter solstice apparent movement of sun ?). Possibly the same system was followed in layout of larger towns - because the direction in inscriptions are almost always indicated in reference to cardinal directions. Religious landmarks and rituals formed the central theme of the plan of Kirtipur which was settled at the transitional period between Lichhavi and Malla times and shows strong links to doctrinal plans (Herdick : 32 - 38). Panauti, settled towards the end of 13th Century, also shows strong religious determinism (Barre et al, 1981 : 91). Something that followed the doctrinal rules was probably seen as 'beautiful' by the chronicler.

Planning simply tries to put up an ordered framework of 'nodes' so that at a given time or at a perceived future time, the town will still be in order (Tiwari, 1989:86) and in vedic system these nodes and spaces formed by these nodes were occupied by gods so as to ensure the

welfare of the inhabitants. For this purpose specific location of gods were prescribed within the towns (Kramrisch 1976 : 233-236).

Though only one Lichhavi inscription describe movement within settlement area e.g. DV 149 (Figure 5) over twenty inscriptions describe the boundaries of settled areas. I have picked up three more e.g. DV 22, DV 133 and DV 134 as these have some definite indications to make to the topic under discussion. Rough polygons formed by land indicated in these steeles have been shown in Figure 1, Figure 2, and Figure 3 respectively. These are not to scale and can hardly be indicative of exact form as orthogonal elongation or shortening is very likely due to the lack of distance measure in these inscriptions. Also easterly, southerly, westerly and northerly directions have been in many instances shown as true east, south, west and north respectively, again for lack of clarity in the inscription or for lack of true interpretation. Yet from these one can see that temples were located cardinally related to the settlement (Figure 1 and Figure 2), Towns tended to be near hill bases (Figure 3 and Figure 1). Water conduits were common inside or around settlements (Figure 5) and indicated by water canals in the fringes of settlements. The location of smasan or burning pyre to the east in Figure 5 and to southeast in DV 110 are similar to those found in early Malla towns (Tiwari 1989 : 87). The location of waterbody nearby (Tenkhu source and a pond in DV 110) clearly point to planning response to funeral practice similar to those of current times. Within settlements the intersection of streets were often marked by temples. The location of large gardens inside or near settlements indicates a practice different from Malla times. This and the location of temples close to water bodies or hills seems to follow the Brihatsamhita literally (Kramrisch 1976: 1-4):

"The Gods always play where forests are near and also near river, mountains and springs. And also in towns with gardens."

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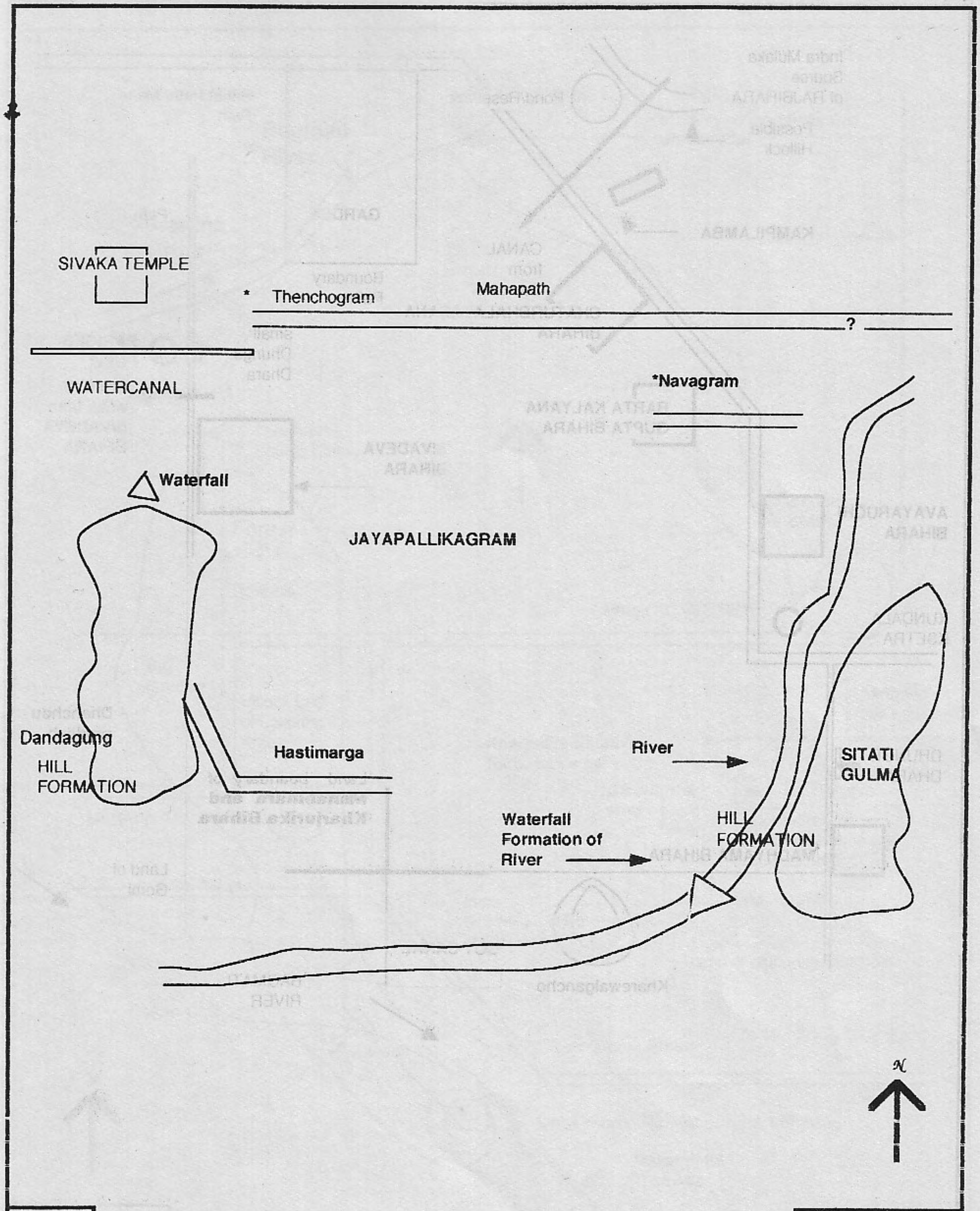
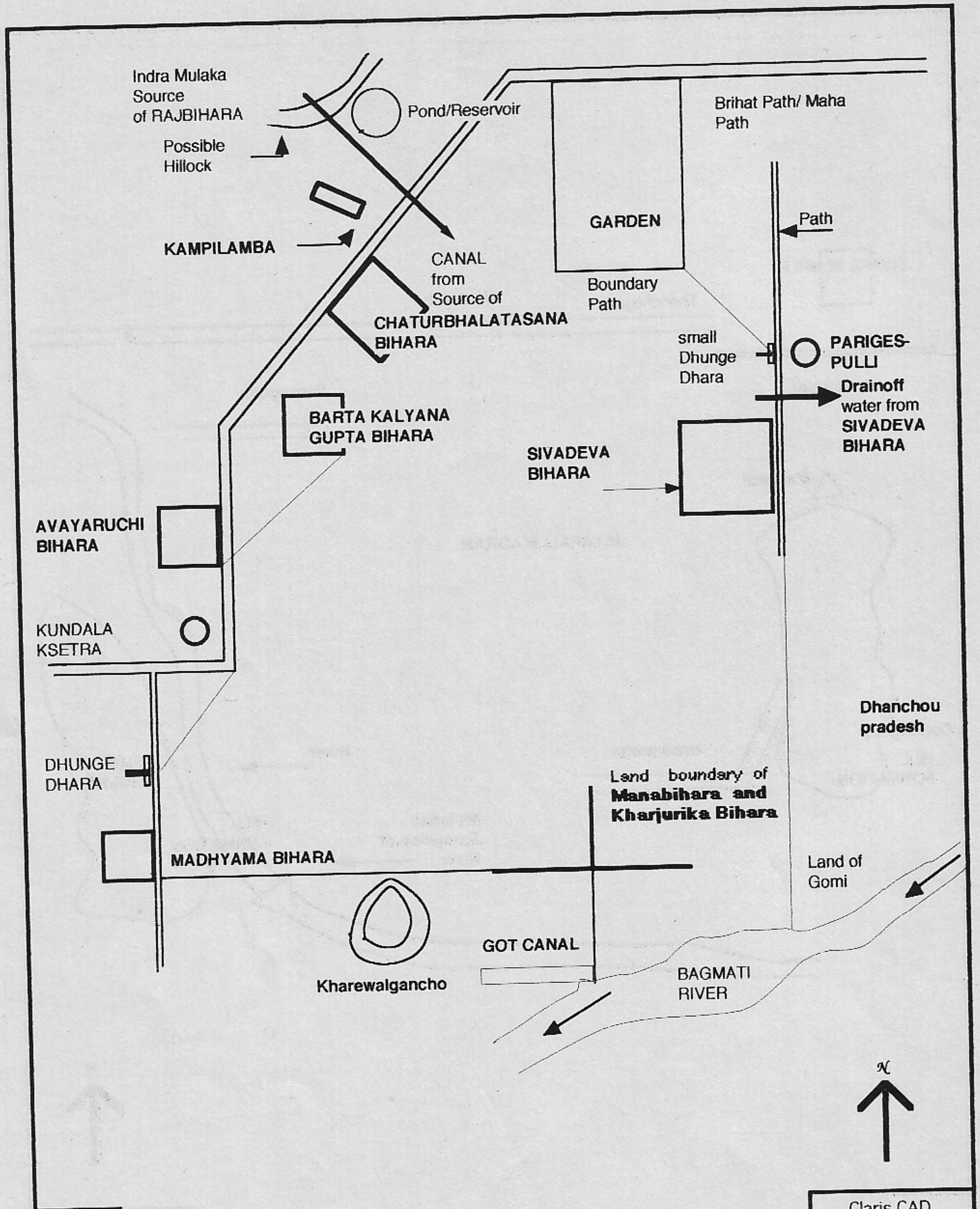


Sketch No -01

POLYGONAL APPROXIMATION OF AREA DESCRIBED IN LICHCHHAVI INSCRIPTIONS
INSCRIPTION NO : DV - 22

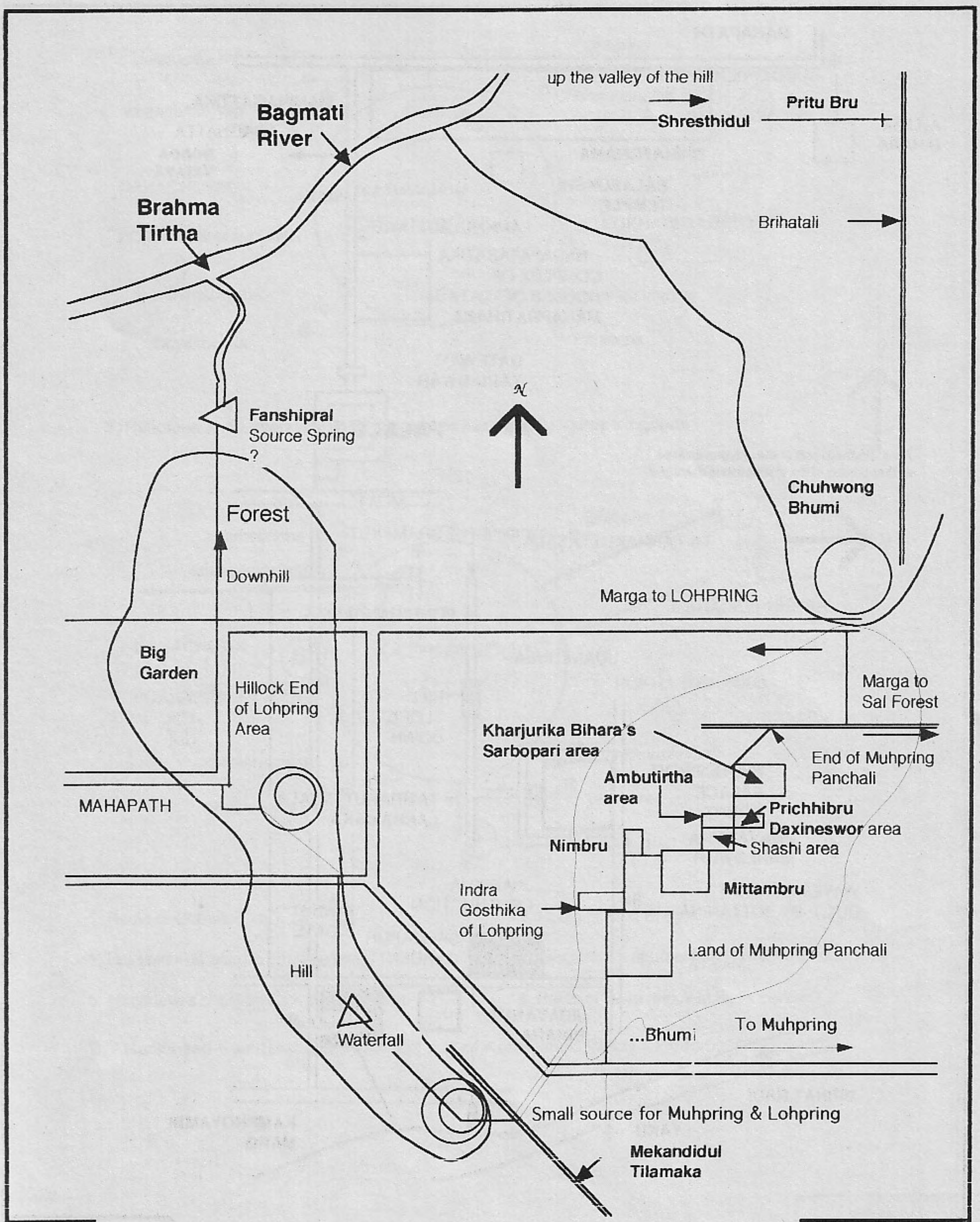
Cleris CAD
DRG :
SR TIWARI



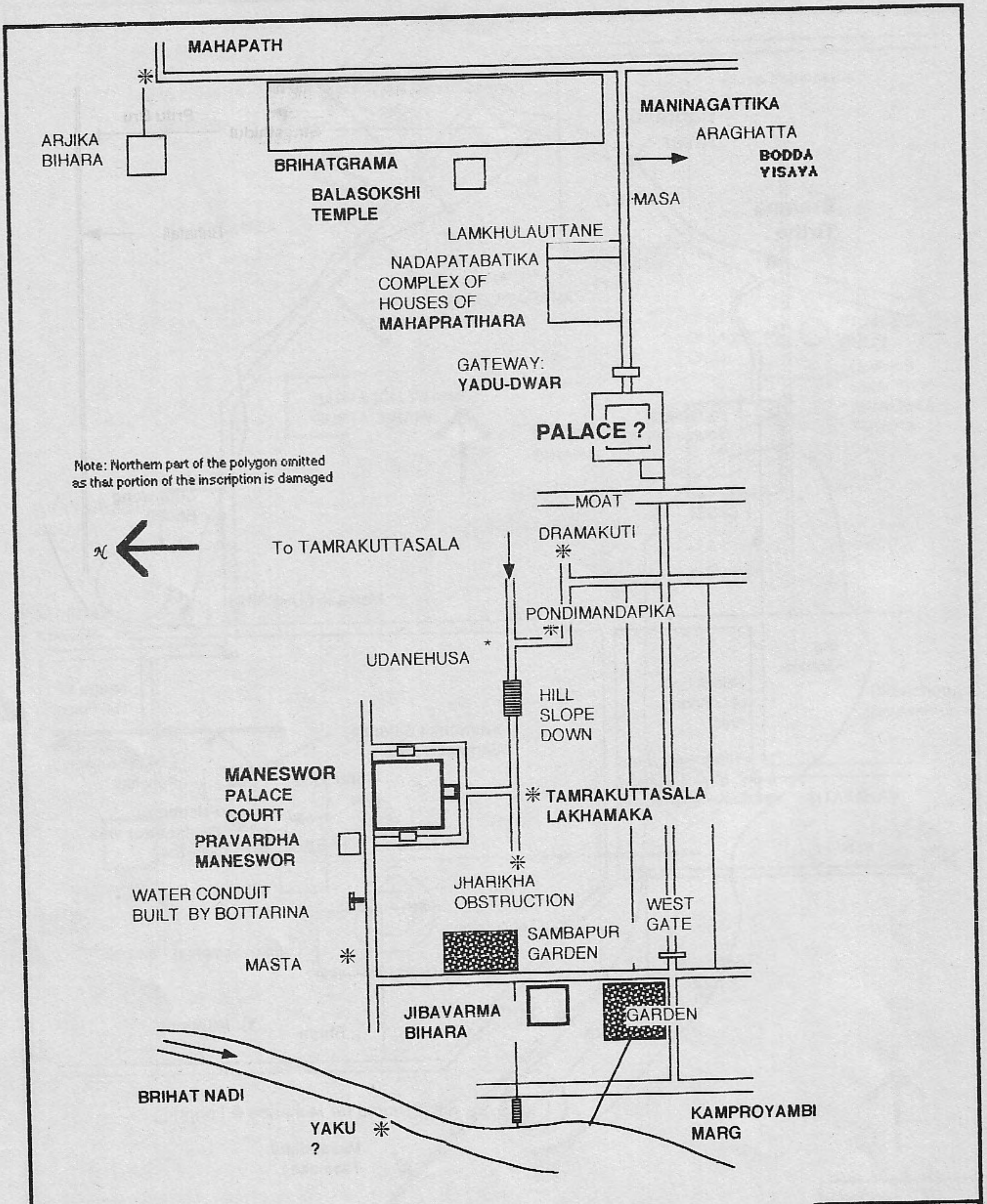
Sketch No -02

POLYGONAL APPROXIMATION OF AREA DESCRIBED IN LICHCHHAVI INSCRIPTIONS
INSCRIPTION NO : R-CXXVII

Claris CAD
DRG :
SR TIWARI



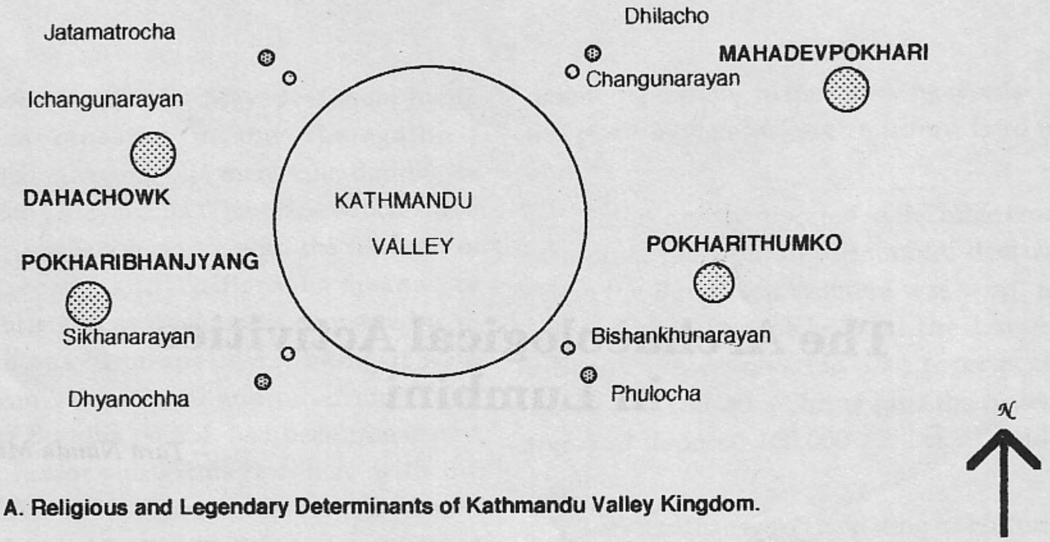
Sketch No -03	POLYGONAL APPROXIMATION OF AREA DESCRIBED IN LICHCHHAVI INSCRIPTIONS INSCRIPTION NO : CXXVIII	Cleris CAD DRG : SR TIWARI



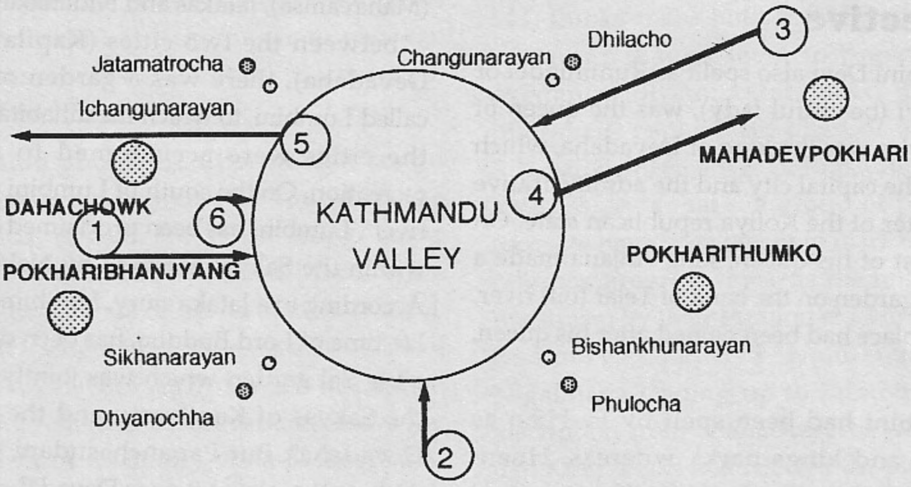
Sketch No -08

POLYGONAL APPROXIMATION OF AREA DESCRIBED IN LICHCHHAVI INSCRIPTIONS
INSCRIPTION NO : DV - 149

Cleris CAD
DRG :
SR TIWARI



A. Religious and Legendary Determinants of Kathmandu Valley Kingdom.



1. Route of Gopala Entry
2. Route of Kirat Entry
3. Possible infiltration in Dharmadeva's time
4. Manadeva's counterattack route to East
5. Manadeva's counterattack route to West
6. Route of Doya attack in Malla period

B. Attacks and Counterattacks into and out of Kathmandu Valley Kingdom.

Sketch No -04	KATHMANDU VALLEY RELIGIOUS AND DEFENCE DETERMINANTS	Cleris CAD DRG : SR TIWARI

The Archaeological Activities in Lumbini

– *Tara Nanda Mishra*

Lumbini in the Historical Perspective

Lumbini Devi also spellt as Rummindei or Rupandevi (beautiful lady), was the queen of Anjana, who was the king of Devadaha, which was also the capital city and the administrative headquarter of the Koliya republican state. On the request of his queen, king Anjana made a beautiful garden on the bank of Telar (oil) river. Thus the place had been named after his queen, Lumbini.

Lumbini had been spelt by Fa-Hian as Lun-Min and kings-park[1]. whereas, Huen-Tsang called it 'La-Fa-Ni'[2]. The greatest discoverer of the Buddhist sites in the Indian Peninsula Maj. Gen. Cunningham takes La-Fa-Ni as Lavani of Sanskrit and translates the word meaning 'a beautiful lady'[3]. According to Fo-Kwe-Ki, Lumbini was also been called 'Paradimoksha'[4]. The place had been named as 'Mokta', by Abul Fazal,[5] a muslim historian of India.

Fa-Hian points out the location of Lumbini as 50 li east of Kapilavastu, whereas Huen-Tsang places it 80 or 90 li (16-18 miles) north-east of Kapilavastu. The Ceylonese chronicle (Mahavamsa), Jatakas and Nidanakatha place it - "between the two cities (Kapilavastu and Devadaha), there was a garden of Sal trees called Lumbini, to which the inhabitants of both the cities were accustomed to resort for recreation. On the south of Lumbini was the oil river[6]. Lumbini has been proclaimed as a village within the Sakya Janapada by Nalaka-Sutta [7]. According to a Jataka story, Lumbini during the life time of Lord Buddha, has been described as a big Sal garden which was jointly owned by the Sakyas of Kapilvastu and the Koliyas of Devadaha[8]. But Papanchasudani and Jataka Atthakatha places it near Devadaha Nigrama[9]. Buddha charita of Asvaghosa describes Lumbini "gay like the garden of caitra ratha with trees of every kind[10].

Lumbinivana had been sanctified by the birth of Lord Buddha according to the Sthavirvada in 623 or 560 (H.Bech art, Dating of Hist. Buddha, 1991, Part I, forward p.20) B.C., under a Sal or Asoka or Pipal tree[11]. The mother of Buddha Sakyamuni was Mayadevi and his father was King Suddhodana (Digha Nikaya, II, 52, 9 follio, says - 'bhagavatomarisa

Suddhodana raja pita Mayadevi mata Jnetti; same is repeated in the Theragatha - 'Suddhodano nama pita mahesino, Buddhassa mata pana Mayanama. The place which was a famous recreation centre with the facilities of good road and different means of transportation, as it had been connected with the famous 'uttarapath'[12], linking it with Ramgram, Kapilvastu and other important cities of Buddha period, had been transferred into a famous pilgrimage centre with the popularity of Buddhism. Lord Buddha himself had advised his great number of monks and followers from his death-bed (just before his Mahaparinirwan) at Kushinagar to visit the four places, namely, Lumbini, Bodhagaya, Saranatha and Kushinara[13].

Mention about the Chatumahathanani (four sacred places) can be found in the Divyavadna, Fa-hian and Huen Tsang. Latter on, four more Buddhist sacred places were added to the list thus called Atthamahathanani. Fa-hian, It - sing (eight chaitya sthalas) life of Dipankar Atish (1025 A.D.), Sarnath inscription (11th A.D.), Astamahasthan-vandana-stava (by Harshadeva of Kashmir), Asta-Mahasthana-chaity stotra by Nagarjuna, and Lama Taranath (Lama Chimpa, Alka Chattopadhyaya, Delhi, 1990, 62,- 'Asoka built the chaityas of the eight holy places) mentions about the eight holy places including Lumbini.

The place had been visited by the famous Buddhist - Emperor Asoka of Magadha in 249 B.C., during his twentieth year of coronation. He was accompanied by his great teacher Upagupta (also called Moggaliputta Tissa). Divyavadana records this event as Upagupta describing the king in the following words- " At this place, in your Majesty's territory, Lord was born[14]".

This is exactly repeated in the lithic record (the pillar inscription) of Lumbini declaring "Here the Buddha Sakyamuni was born" and "Here Bhagwan was born at the Lumbini village[15]". Ashokavadan also records that Asoka had erected a Shrine near the Nativity tree and donated 100,000 ounces of gold at Lumbini.

L. Schmithansen, (The dating of Historical Buddha, Edit by H. Bechert, Gottingen, 1992, II, 144) thinks that - both the Mahaparinirvana-sutra and Asoka seem to presuppose the existence of an established pattern of pilgrimage to the birth place of the Buddha. R.K. Mukherji (the Age of Imp. unity, Bombay, 1968, 78) says that - 'a group of pillar Edicts seems to have been meant to mark stages in the pilgrims progress towards the holy places of Buddhism by their location at Lauriya-Areraja, Rampurva, Lauriya Nandangadha and Nigalihava leading up to Lumbini'. Asoka's inscription from Shahabazgarhi also indicates that King Asoka had rejected the pleasure trips made by Kings (Viharayatam) and started the pilgrimage to the holy places (sambodhi tenasa dhmma-yata). The Asokavadana (g.s. strong, 1983, 220-221) discloses his wish which he had expressed his adviser Yasa that he wanted to erect 84,000 dharmarajikas on the same day. After the completion he had celebrated the quinquennial festival (pancha varsika).

In the beginning of the 5th cent. A.D. Lumbini had been visited by the Chinese traveller Fa-Hian. He noticed the Sakya Bathing

tank at the place and pinpoints Buddha's birth place as twenty five paces north-east of the tank. Between the 3rd-4th cent. A.D. a Yueh-Chih monk named Seng-Tsai had visited Lumbini. He is the only Chinese pilgrim who describes about the Lapislazuli statue of queen in the act of grasping the Asoka tree and giving birth to the prince. The branches of the tree were giving shelter to the stone. Statue, built by king Asoka. Who had also enclosed the seven foot-prints of Siddhartha with stone slabs. Another Chinese traveller Huen-Tsang visited Lumbini in the middle of the seventh century A.D. He describes about the Sakya Bathing tank, the broken Asoka pillar with horse capital, a well and several stupas which existed at Lumbini. In 764 A.D. one more Chinese pilgrim named Wukunga came to Lumbini (watters, on Yuan-Chwangs Travels in India, Delhi, 1973, II, p.17). In 1024 A.D. Atisa Dipankar had visited Lumbini before proceeding towards Nepal and Tibet. King Ripu Malla and Sangrama Malla were the last important visitors of Lumbini and the stupa of Konakamuni's parinirwan stupa around 1312 A.D.

Lumbini had been first discovered jointly in 1896, by Gen. Khadga-Shumsher and Dr. A. Fuhrer. The inscription of the pillar was first read by Dr. Buhler and the Nativity sculptural piece had been described in detail by Dr. Fuhrer and Dr. Hoey. In 1898 P.C. Mukherjee had excavated the Mayadevi temple, some stupas on the south and south-west of the temple. According to Dr. Fuhrer the new temple had been built by a Hindu Sanyasi in 1890, who lived there. The site was again excavated between 1933-39 under the direction of Gen. Kaiser Sumsher. Instead of preserving the site his works proved more destructive. He removed at least three archaeological strata's from all over the religious site (site No-1) at Lumbini, and made two big earthen stupas on the south and North of Mayadevi temple, out of those excavated earth. Destroying many stupas and part of some Buddhist viharas, he enlarged, and shifted the Sakya bathing tank sixteen feet on the east and made its embankment with modern bricks. But keeping two layers of bricks (one layer in flat and other laid in brick on edge) he had protected the sunga (1st - 2nd B.C.) and Gupta period structures (3rd - 4th A.D.) of Mayadevi temple. Gen. Kaisher Sumsher did not publish any report or note on his works carried out at Lumbini. But some of the photographs of his excavations are preserved in the Kaisher Library and in the National Museum (at Chhawani).

The Excavation and Conservation Works done in the years 1984 and 1985 at Lumbini

At Lumbini there are two archaeological mounds, one around the Mayadevi temple, which can be named as LMB-1 and the other on the south and south-east of the temple, it can be named as LMB-2. The area around the Mayadevi temple has monuments like - Asokan pillar, temples, stupas, viharas and wells. They are all built with kiln burnt bricks. But the other site (LMB-2) is an area where we can expect the ruins of ancient Lumbini village (Lumbinigram of the pillar inscription). There we can expect the rural picture of an ancient village with hut, shops, wells, roads and lanes etc. Here we can

expect villages belonging to N.B.P., Sunga, and Kushan periods (as it was clear from some earlier trial trenching at the area done by Dr. N.R. Banerji and B.K. Rijal in 1971).

The mound LMB-1, being a very important pilgrimage centre, there must have been built innumerable religious monuments at different periods. As very few monuments had been earlier excavated in this area, it was thus decided to expose most of the monuments of this area and the work was started from the south of Mayadevi temple.

On the excavation of this area, mound LMB-1, six layers have been discovered. They exhibit that the area before the arrival of Asoka had been occupied by a village, and on the basis of the NBP wares discovered, can be tentatively dated to 400 B.C. (Pre-Asokan). Asoka who visited the site in 249 B.C. can be credited as the first person to decorate the site with varieties of monuments such as, chunar sand stone inscribed pillar, Mayadevi brick temple, rectangular, and square stupas, viharas, wells or something else, yet to be discovered, during further excavations. The site was continuously occupied upto the Gupta period (4-5 A.D.), as we find that there were viharas, and the Mayadevi temple belonging to 3rd B.C., 2nd-1st B.C., 1st - 2nd A.D., 4th A.D. and 8th century A.D. periods. They made their monuments with their own bricks of different shapes, sizes, and firing qualities. During the Kushan period it was noticed that the height of the plinth of the structures were raised, it was most probably, the area had been victimized by floods. No systematic or important monuments in the area had been erected after the Late Gupta period, except large numbers of small votive circular stupas, which were made by the pilgrims robbing the bricks of earlier monuments during 10th-17th cent, A.D.

The stratigraphic position at LMB-1 have been found as follows

Layer (1) Khasiya Malla period (9th-13th A.D.).

Layer (2) Gupta & Late Gupta periods (3rd-9th A.D.)

Layer (3) Kushan period (1st-2nd A.D.)

Layer (4) Sunga or Mitra period (2nd - 1st B.C.)

Layer (5) Asoka period (3rd B.C.)

Layer (6) N.B.P. - Pre Asoka period (4th B.C.)

The Brick sizes - It would be interesting here to give a short notes and sizes of the bricks which are available from the site. The size of the Mauryan bricks are very much interesting. In this period the bricks are thicker, lot of paddy husks are used along with fine clay and the firing quality is very good. The colour of the bricks are red. The sunga period bricks are also well backed, but the colour is yellowish. The size in the Kushan period is reduced both in length and breath, the firing quality is inferior and the colour in the interior section looks ashy. The size of the Gupta brick is slightly reduced but there is lot of improvement in the firing quality and they look smother and red in colour.

Some of the sizes of the Bricks are given here

Pre-Asokan Bricks

(1) 17" x 18" x 5"

(2) 17.5" x 11.25" x 3.25"

Asokan Bricks

From the temple -	From the vihar
(1) 14.5" x 0" x 2.75"	(1) 15" x 10" x 3"
(2) 14" x 0" x 3.5"	(2) 15.5" x 10.5" x 2.75
(3) 0" x 10" x 3.25"	(3) 14.5" x 0" x 3"
(4) 15" x 0" x 2.75	(4) 0" x 9.5" x 3"

Sung a Bricks -

From the temple-	Kushan Brick -
(1) 14" x 0" x 2"	(1) 12.5" x 8" x 2.25"
(2) 14" x 0" x 2.25"	
(3) 0" x 0" x 2.25"	
(4) 14" x 0" x 2.5"	
(5) 13.75" x 0" x 2.25"	

Gupta Bricks

(1) 12" x 8" x 2"

(2) 12.5" x 8.5" x 2"

The Structures Discovered from the Excavations

On the south of Mayadevi temple and the bathing pond four viharas (monuments where the monks and nuns lived) were found. They were in a row and erected in the east-west direction. On the north of those viharas were found nineteen small and big stupas of different shapes and periods. Basement of two Gupta temples were also discovered.

From the picture which has been made available from the excavations on the south of Mayadevi temple, it is clear that the central monument of this site (LMB-1) is the Mayadevi temple and around it stupas of different size and shapes, also the Asokan pillar and other temples were made. These were finally encircled by Buddhist viharas, erected in a line, most probably on all the four directions.

Let us now summarise here the structures encountered during the excavations conducted here within two seasons.

The Viharas

(a) Below the eastern most vihar (No - 1), earlier phase belonging to the Kushan period (1st - 2nd A.D.) has been discovered. In this phase there were living rooms for the monks on the three sides, east, North and South as well as a meeting hall on the north. There are two brick stupas (one square and the other circular) and a brick (wedge shaped brick built) well in the courtyard (angan or prangan) of the vihar. During the Gupta period it was again erected in Tri-Sālā pattern.

(b) Another vihar (No - 2) has been found west of vihar no-1 and there was a gap of 4' between the two viharas. It has been originally made during the Maurya period (3rd B.C.) and re-erected again in the Kushan period, the Maurya period vihar is 53'.2" (east-west) long and in breadth 48'.5" (north-south). It has living rooms on the four directions (called chatushala). There is a meeting hall (sabbath-sabhagriha or upasthanasala[16], called in the Buddhist - literatures) in the centre measuring 13'.10" x 13'.9". During the Kushan period there are fourteen living rooms on the west,

north and south directions. On the western side, there is a barranda towards the courtyard, on the east. The entry to this vihar is from the south-east corner.

(c) West of Vihar no. 2 another vihar no. 3 has been found. This vihar has been built in three periods, during 2nd-1st B.C., 1st-2nd A.D. and 3rd-4th A.D. No details on earlier periods have been found except earlier outer walls, because they had been badly damaged by latter period of construction. During the Gupta period there are all together eleven rooms on the three sides, east, north and south (Trisala). The vihar measured 44'.6." (east-west) in length and 43' (north-south) in breadth. There is also an aposthagarasala in the centre of the vihar which measured 13' x 10'. A long drain starting from a room on the east runs through the centre across the hall and turns towards south for disposal, making roughly L shape. It is altogether 44' in length. The drain had been made in the Kushan as well as in the Gupta periods and there are provision of covering it with bricks in both the periods. In the south-east room of this vihar, there are two small water storage tanks. The bigger being 3' x 2'. 8" x 4' (depth) and the smaller measured 2'.5" x 1'.3" x 4' (depth). The rooms might have been used as kitchen rooms. The size of the rooms are 7'.2" x 5'.10", 8'2" x 6'.8" and 10'3" x 8'.7". In some rooms on the east and south-east the entrance passages, to the rooms were also discovered which measured 2'.8", 2'.10" and 2'.11" outside the western main wall of the vihar three buttress walls at the interval of 12'7" were found. The first (on the south) measured 7'.7" (length) and 2'.4" (thickness of the wall). The second in the middle measured 8'.4" (length) x 2'5" (thickness). The third, on the north measured 3'.2" (length) x 2'.4" (thickness).

(d) On the east of vihar No 3 a small portion of another vihar (No - 4) has been discovered. Only three rooms of this vihar has been partly exposed. The vihar is extending towards east, outside the barbed wiring are a (near the brick road).

The Stupas

Stupas were made before the rise of Buddhism, which is proved from the Nigalisagar Pillar inscription of Asoka. This mentions about the relic stupa of Konagamuni (who was earlier than Sakyamuni Buddha), where we find the word 'Thupam' which had been repaired and enlarged in double, the original size by Asoka during his visit to that place[17]. At Gotihawa, nearly four miles west of Taulihawa, (a district headquarter of western Nepal), another brick stupa most probably, constructed on the relics of Kakuchhanda Buddha (earlier than Sakyamuni), had also several periods of constructions and repairs. According to Kalinga Bodhi Jataka[18], Buddha himself had disclosed to Ananda about the three varieties of cetiyas (chaityas). They were, a cetiyas for relic of the body (Siririka), a relic of use or wear (Paribhogika) and a relic of memorial (uddesika).

At Lumbini there is not a single bigger stupa like Kushinagar, Sarnath or other important Buddhist places. The cause of this was, during the life time of Lord Buddha it was

not a famous Buddhist centre, and no relics of Buddha or his nearest deciples had been deposited at this place. After the destruction of Kapilavastu and merger of the Sakya as well as the Koliya country in the Magadha Kingdom by Ajatsatru, all the important places of this area like, Kapilavastu, Lumbini and devadaha were isolated. This was also due to the neglect of maintenance on this part of Uttarapath (the highway) and use of direct Sravasti, Kushinagar, Pataliputra road, which has also been hinted by Fa-Hian and Huen-Tsang in their travel notes.

Nearly nineteen big and small stupas had been excavated and repaired within this period. The stupas were of different types and belonged to different periods. There were two rectangular stupas, one 35 feet north of Mayadevi and other inside a big square stupa belonging to the Maurya (3rd B.C.) period. Those stupas were plain and the basement had two steppings. Sunga period (2nd B.C.) of construction among those stupas was found only inside the big square stupa. Many stupas both circular and square in shape, had been found constructed during the Kushan period. During the Gupta period (3rd - 8th A.D.) also many stupas were built. The Gupta period stupas found in this area were of two shapes, square stupas with nitch projections on all the four sides. The other type was a stepped fashioned rectangular stupa, which was flat on the tops. Some of the Gupta period square stupas had a line of tapered and 4" projected bricks separating the lower area with the dome. In one stupa there were a pair of flowers made on all the four corners, with incised chiselling. From a Gupta period square stupa nineteen seals with inscriptions in Gupta characters were found.

The Big Square Stupa on the South-East of Mayadevi Temple

It was originally built in the time of Asoka (3rd century B.C.) in the rectangular shape. (No other details or casket etc. has been found from this period except two layers of projected steppings in the basement. During the 2nd cent. B.C. after a gap of 24" a line of 25" thick wall (laid in one header and another in stretcher) had been added to it, probably on all the sides, encasing (achchhadaya) the whole earlier Asokan stupa and giving a new outer face[19]. After a gap of 5 feet from the interior face of the stupa belonging to 2nd cent. B.C., a 25" thick wall had been added on all the sides and thus filling the inside area with soil, a processional path (pradakshinapath)[20] had been made. During the Kushan period (1st - 2nd A.D.), it was again reconstructed on the top. But except few layers of bricks all other portions (dome and the finial) were missing. The Gupta period also added 4' wall on all the four sides in the square basement. During the mediaeval period many circular votive stupas had been made on the top of it, among them nine stupas were surviving. The diametre of those votive stupas were, five feet, four feet three inches and three feet five inches respectively. After collecting all the technical informations, the stupa had been repaired.

Two bases of Buddhist brick temples and a forty feet long wall (most probably a compound wall, running east-west) had also

been found from south side of the Mayadevi temple, and were repaired.

The Excavation of the Nativity Temple

The Japan Buddhist Federation proposed to repair Nativity temple at Lumbini which was accepted by the government of Nepal. Before the repair works, the temple-site was proposed to be fully excavated so that the complete history of the site could be made available. For this excavation work a team of archaeologists, Mr. Kosh Prasad Acharya, Mr. Babu Krishna Rijal and the Japan Buddhist Federation were involved. The picture which has evolved from three years (1993 - 1995) of excavation can be summarised in the following way. Temples of Asokan period (300 B.C.), sunga period (200-100 B.C.) and Late Gupta period (7th century A.D.), made with carved bricks in Sikhara and Sapta Ratha style as well as the modern period (from 1993 on wards) were found. The plan which is available from the Mauryan period shows that a huge series of burnt-brick temple was built over cross - walls forming fifteen irregular chambers. The shape of this plinth level is rectangular which measures 20.4 m (East - West) x 15.6m (North-South). There is a Pradakshina path, (circumbulatory path) which is paved with bricks on all the sides of the temple. At some later stage, another wall was erected on all the sides of the temple and small cross-revetment walls (4 to 5 members in each side), were made either to meet the raised surround surface or to strengthen the base of the huge Asokan temple (having 7 courses of bricks in elevation at the bottom).

It is to be noted that the early temple at Jetvan, Rajgriha, Kausambi and at Bhediari (near Biratnagar had been built over similar cross-structures which were 5 feet to 7 feet raised from the ground level, over which the basement of the temples were built. The total height of the cuttings at the Nativity temple of Lumbini beginning from the Mauryan level upto the modern temple platform was five meters (16'3"). The temple during the Maurya and the medieval periods was encircled with brick-wall on all the directions.

Garbha-Griha of the Gandhakuti (Temple of Buddha)

As the garbha-griha (sanctum-sanctorium) of the huge temple complex had been placed from the Asokan period up to the twentieth century, at the same spot, is an interesting achievement to note from this temple excavation. Below the modern temple garbha-griha, where the Nativity sculpture depicting the birth of prince Siddhartha from Mother Mahamaya was placed, a rectangular brick platform (1.5 x 4.5 x 1.3 m) had been made from the old bricks collected from the ruins. Below this spot during the sunga period (200-100 B.C.) grid-walls with five chambers were constructed. The central chamber was having a corbelled nitch on its eastern wall, from where two pieces of chunar-sand-stone were found. On the west of the nitch, conglomerated boulder stone was placed internally to indicate the central sanctum, probably to mark the sacred placed of Lord Buddha's birth. Thus this location of the temple might indicate the

place where the Nativity tree was originally standing. There are some pre-Mauryan elements below the Asokan temple structure and outside, which need further studies.

The important antiquities found from the temple

From the excavations conducted within the temple square, some important antiquities have been discovered. Among them the remarkable biochrome NBP is most important. The pottery has black shade intersected by two ochre-coloured lines. It is to be noted that NBP having red on black paints have also been found from Rajghat and other sites in north India. (21) There are also Northern Black polished potsherds (a deluxe ware of the SAARC continent dated between 500 B.C. - 300 B.C.) of silver and black colours. A terracotta figure of Kushan school have been found depicting prince Siddhartha with Yasodhara sleeping on the royal bed and Siddhartha preparing to leave the bed for Mahabhiniskramana. Some silver punch marked coins, early copper cast coins (having four spokes within a wheel), Kushan coins including a coin of Wima Kadphises with Shiva and Nandi, a conglomerative stone (70 x 40 x 10 cms), many pieces of chunar sand stone with and without Asokan polish, and some of the pieces of the Asokan pillar-capital were also discovered. This proves that the Asokan pillar was broken and its pieces were kept within the Sunga, and the Gupta Sanctums, at least from 200-100 B.C. Which further indicates that only within hundred years of its erection (in 249 B.C.) by Emperor Asoka, the pillar had been destroyed, possibly by thunderbolt and lightenings (as reported by Yuan-Chwang).

From the above mentioned points, it clearly shows that the present excavations within the nativity temple has produced very important results.

It is to note here that from the earlier cuttings around the temple by the present writer, the existence of Maurya, sunga, early Gupta, Late Gupta and modern temples were already proved. The present large scale excavation has given a full picture and details of the Nativity temple.

Conservation of Mayadevi Sculptural Panel

The Mayadevi sculpture which depicts the birth scene of Lord Buddha was suffering from some sort of chemical reactions since long time. It was for the first time noticed by P.C. Mukherjee in 1898. Some four years back while trying to fix some boards on the walls of the temple by Lumbini Dharmodaya Samiti, a portion of the mammalian gland of Prajapati Gautami and some parts of the body of Brahma had flaked away. There was a great hue and cry about the happening and the problem had been carefully studied by the writer and other officers of the Department of Archaeology. But before taking any measures for the conservation of the piece it was decided to seek advice from some international expert. As a result Dr. O.P. Agrawal, who had long and practical experience of treating similar objects from Mathura museum and who was the Director of chemical laboratory associated with Unesco, at Lucknow, had been invited to Lumbini to study the piece and give his report on the subject. Thus the physical as well as the chemical treatment of the piece had been carried out for

the first time in Nepal, by a team of experts of the Department of Archaeology including the writer and some technicians of the central chemical laboratory, Patan. The work was followed upon the report and several discussion with Dr. Agrawal.

After the careful examination of the piece it was found out that it had been made of Mathura red Sandstone and sedimentary rock of several bands. There were two types of chemical problem with the sculpture. The first problem was that it was being attacked by salt action, as a result, the outer layer used to disintegrate like sand. The other problem was the cementing elements between the different layers within the stone had become weaker. As a result, sometimes the thick layers from the sculpture used to flake away vertically. Moreover, the glass showcase which had been made four years back, in front of the sculpture, had further added to the salt-action problem. Therefore, first of all, the glass showcase was removed. To facilitate the treatment of the whole body, as well as, to take waterproofing measures in the basement, the sculptural piece had been removed from its place. The greasy substance from all over the body had been cleaned. It was treated with 5% ammonia and thoroughly cleaned with distilled water. The salt of the body was treated with paper pulp applied over the body until it was completely removed. Then vinayal acetate dissolved in Touline had been painted all over the body.

During the removal of the sculptural piece it was found that the lower portion including the legs were missing. But fortunately one smaller piece measuring 13" in length 5.5" in breath and 7" in height was recovered from the 8" gap between the piece and the modern temple wall, on the west. This piece had a pair of Brahma's foot.

Another bigger piece measuring 2'.2.5" in length, 6.5" to 5.5" in breath and 8.5" in height was discovered from outside the temple, among many neglected broken stone pieces, accumulated on the south-east of the temple platform. On the face of the piece there was a .5" deep cut horizontal line which devided this piece into two divisions. The upper portion bearing the pair of Mayadevi's pair of foot with heavy thick ornaments (called kalli in Nepali) and the lower part of baby Siddhartha's body (most probably his legs supported by a full blown lotus flawer). The lower portion of the discovered piece was plain and meant for fixing it inside the ground.

Before fixing the lower pieces, a cement platform (cement mixed with waterproofing chemicals) was made. This platform had been painted with bitumen and two layers of bitumen painted fiber glass (each layer of fiber glass had two sheets of fiber glass fixed in bitumen in opposite directions). Thus the bitumen coated fiber glass sheets had been fixed on the back and side walls upto the last edge of the arch. Over it polythene sheet had also been used on all the three sides. To fix the fiber glass and polythene sheets on the walls, the masonry of one course of modern bricks (in four and half inches thickness) was erected on all the three sides and finally plastered with cement mixed with water proofing chemicals.

All the four pieces (two pedestal pieces, head of Mayadevi, and the central piece) had been joined by a paste made of red chunar sand stone powder mixed in araldite.

The Date of Mayadevi Sculptural Piece

From the fresh pieces, found from behind and the buried portion, it was quite clear that the raw material of the sculpture was Mathura red sand stone with creamish spots spread all over the body. The Indian style of the faces, the curly hairs of Prajapati-Gautami and the relative evidence of Gupta brick temple, it is no doubt that the piece is the product of Gupta Art School, manufactured at Mathura and transported to Lumbini. The sculptural piece can be dated to 3rd-4th A.D.

The Asoka Pillar And Bell-Capital

There was a vertical spilt on the whole body of the Asoka Pillar which had been already noticed by the Chinese Pilgrim Huen-Tsang, who explains that it had been caused by a thunderbolt. The cracks and holes had been thoroughly cleaned and filled with the paste made of chunar sand stone powder mixed in araldite.

The two halves of the bell capital which had been laying on the Mayadevi temple platform on the northern side, had also been fixed over a 9" high brick base inside the railing encircling the Asoka pillar.

Important Antiquities Discovered from the Excavations

The LMB-1, is primarily a religious site, a place for worship as well as living area for the monks, It is but natural that the number of antiquities found from the area was very small, still over hundred antiquities were found. The only important antiquities were as following-

1) On, Mitra copper, circular coin (found from the north area of vihar No. 3)
2) One Kushan, copper circular coin (found from the southern area of vihar No. 3).
3) Stone and T.C. beads.
4) A stone Buddha image in Bhumi-Sparsa Mudra, Gupta period.
5) Nineteen T.C. seals with inscriptions in Gupta Characters (found from a Gupta period Stupa).
6) Metal objects like iron nails, copper utensils, iron arrows etc.
7) N.B.P. ware pieces with black and reddish colours.
8) Nine Kushan period T.C. full pots. They were jars, vase, water-vessels and miniature pots for different household uses.

Conservation of the Excavated Monuments at Lumbini

The brick robbing at Lumbini was started from the 6th-9th cent. A.D. to make circular votive stupas. The people who made small circular votive stupas never baked their own bricks. As a result not a single full brick can be found in those stupas. In the recent times after the excavations of P.C. Mookherjee, between 1898 and 1960, the adjoining villagers robbed away huge amount of bricks for their household purposes. Again to make temporary ovan for the religious function called 'Karahi-

Charhana' (offering of bread to the goddess) most of the bricks of the exposed monuments were robbed and damaged. As a result all the dome portions of the stupas at Lumbini are missing. Bricks from many walls of the vihars have been robbed to the last course. Therefore, to repair those monuments the clay, mortar had to be changed. It was still necessiatated for the strength of the old bricks, which were so fragile that they could not be saved with clay mortar. Thus the new mortar which had been used at Lumbini during the repairs of the monuments, were one part cement, one part lime, 4 part sand and 4 part surkhi (brick powder).

Foot Note:

1. Beals, Fa-Hian, XXII, 87.
2. Thomas watters, on Yuan Chawang's Travels In India, II, 1973 p.14.
3. A cunningham, the Ancient Geography of India, p.35.

   Two miles west of Lumbini there is still a village named Lavani, which reminds us about the different ancient names of Lumbini and the truth in the writings of the Chinese Travellers.
4. Fo-Kwe-Ki, c.XXII, note 17 by Klaproth. It is however, interesting to note that close to the site of Lumbini there is a village named Padariya, a name which might have derived from the word 'Paradimoksha'.
5. Ayine-Akbari, II, 503, A cunningham the Ancient Geography of India Varanasi 1963, p.
6. Hardy, Manual of Buddhism, p.307.
7. Nalaka-Sutta of Sutta Nipat "Sakyanam Janapade Game Lampuneyye".
8. Jataka, I, Hindi Trans, p.68.
9. Four Kilometres east of Lumbini, on the Lumbini-Bhairahawa metal road, there is a small river named "Koilihawa", which reminds us that the region was under the Koliya state.
10. E.H. Johnston, Buddha-Carita, 1972, p.2 ; some other literatures also (MHV V. I, 149; Jataka, I,52) describe it in the similar way - 'Cittalata Vanasadisam', of Lord Indra.
11. According to Sarvatvinaya, it was an Asoka tree. Asoka had also seen an Asoka tree during his visit to the place. Fa-Hian and Huen-Tsang record that there was an Asoka tree. Whereas, Lalitavistara describes it a peepal tree, this is also supported by the Ceylonese chronicles. But Hardy Bigandet and the Nidanakatha call it a Sal tree. A Chinese, Fo-Shuo-Pu-Yao-Chin simply calls it a "Lin-Pin" Lumbini tree. The yueh chih monk seng-tsai (265-420 A.D.) writes - 'the marvelous tree which the excellent queen grasped when the Buddha came to life, it was called hsu-ko (Asoka).' where as the Nidanakatha says that Maya gave birth to Lord Buddha in standing position holding the branches of a Sala tree (sala sakham gahetva).
12. In Buddha period Uttarapath (Northern highway) was running through important cities like Sravasti, Kapilvastu, Ramagrama, Kushinara, Vaisali, and Rajgriha. Prince Siddhartha used to travel on the chariot drawn by the horses from Sindha which used to be brought through this road (see, Jataka, I,p.77, Hindi trans). Uttarapath is also mentioned in Apadana, I, p. 51, & II, p. 243.

13. Mahaparinirvana sutta of Digha Nikaya, (see Rhys Davids, Mahaparinibhan Sutta, SBE, XI, 95FF); Digha Nikaya, Bombay edit, II, 116-117; it refers to 'Samvejaniyani and Darshani thanani'.

14. "Asmin Maharaja Pradese Bhagvan Jatah".

15. "Hida Buddha Jate Sakya-Muniti" and "Hida Bhagvam Jateti Lumbini-Game". Here Buddha has been categorically mentioned as Buddha Sakyamuni, to distinguish him from other Budha's, like Kakuchhanda and Kongamuni, who were born in the same region and whose Pillar inscriptions are still standing at Gotihawa and at Nigalisagar.

16. Buddha once asked Ananda to go to the Capali cetiya and call all the Bhikkhus in the assembly room (Upasthanasala) of the monastery - Divyavadana p.207; The Anguttara Nikaya, III, P. 167, calls it Sabbatha-hall or Posthagara (a place for weekly assembly of the monks).

17. Nigli Pillar Inscription - 'Thupam Dutiyam Badhitam', the method of repair to the ancient stupas was to erect new ring of faces on the outside, keeping the earlier structure without any interference. The stupa at Dhamnahawa at Tilaurakot had also a new ring erected outisde the earlier face.

18. B.C. Law, Geography of Early Buddhism, 1979, p. 77.

19. This encasing or enveloping of earlier phase with Asokan bricks had also been found in the Dhamnahawa stupa, outside Tilaurakot in 1979 by the writer. Similar process of enlarging stupas were followed at Sanchi, Sarnath and Mankyala (Percy Brown, India Architecture (Buddhist and Hindu periods), 1959, p.14.

20. The Sammohavinodani prescribes all the visitors to a cetiya to go thrice around it and worship it. Mahavamsa also refers to a visit of Asoka to the Kantaka cetiya where he circumbulated around it. (B.C. Law, Goeg. of Early Buddhism, p. 78)

21. D.H. Gordon, the Prehistoric Background of Indian Culture, Bombay. 1960, p-165, Mr. Gordon equates the NBP ware with the glossy Attic black ware having red figures. He has reported about a number of sherds recovered from places in the middle Ganga Valley, notably at Rajghat, having a red on black decoration produced by a process similar to Attic red figure ware. He also rejects to call NBP a polished ware and prefers to call it rather, a gloss ware. He has fixed the earliest date of this pottery as 400 B.C.

Historical Background of the Kathmandu World Heritage Sites with Special Reference to Patan Monument Zone

– Riddhi Pradhan

Nepal occupies the land between Tibetan Autonomous Region of China in the north and Uttar Pradesh, Bihar, Bengal and Sikkim States of India in the west, south and east, covering 147,181 sq. kms. of land area with three in ecological regions from north to south Mountain, Hill and Terai. The corresponding regions in 1991 census share 7.8 percent, 45.5 percent and 46.7 percent population respectively of the country's total population of 1,84,91,097. And of the total population, the overwhelming people are the Hindus which constitutes about 86.5 percent of the total population followed by Buddhists 7.8 percent, Muslims 3.5 percent and other 2.2 percent respectively.

Administratively, the country has been divided into five development regions, fourteen Zones, 75 districts and 3995 Village Development Committees plus 36 municipalities.

Nepal is popularly known to the outside world as the home of the gods and goddesses, the birth-place of Buddha and a country of mystery. It has an extremely rich cultural heritage. During its long and glorious history it has preserved its ancient culture. It is, moreover, a store house of ancient Hindu and Buddhist monuments.

History of Nepal begins from the birth of Gautam Buddha (623 - 543 B.C.)[1]. According to the legend and custom, the Mauryan emperor Asoka visited the Kathmandy Valley and constructed the five stupas in Patan, which are still preserved and people revered them as the Asokan stupas. But, however, from the 6th century B.C. to the advent of Lichhavi King Mandev, whose dated inscription is 464 A.D. i.e. for about 1000 years, the history of Nepal remained conjectural. But the recent discovery of Jayavarman's stone sculpture with dated inscription at Maligaon (Kathmandu) further dates back the recorded history to 274 years. i.e. 190 A.D.[2]

The Lichhavi period (c. 300 A.D. -879 A.D.) laid the foundation of cultural social and administrative and achieved architectural development in high standard, particularly, in

Kathmandu Valley. The superb and masterpieces of stone sculptures that are available in the Kathmandu Valley belonged to that period. The famed Mangriha, Kailashkut Bhawan and Bhadradhivas Bhawan were built during that period, which are very eloquently mentioned in the Tang Chronicles of China.

The next great dynasty is the Malla dynasty. (c. 1200 A.D. - 1768 A.D.) This period had witnessed the culmination of art, architecture and culture of Kathmandu Valley. As a result, this period was considered as the golden period of Nepal. Pratap Malla of Kathmandu, Siddhi Narsimha Malla of Patan and Bhupatindra Malla of Bhaktapur were the outstanding personalities who envied each-other to beautify and construct new magnificent temples in their respective kingdoms, this competitions was not only among the kings but also among craftsmen, sculptures and painters of the three cities. Most of the present extant monuments of Patan, Kathmandu and Bhaktapur are their creation.

The monuments of this period have preserved a wide variety of architectural styles. Each different type of structure has its own distinctive character and utility, but is linked one another by common ties of technique and material.

The Shah period (1768 A.D. - to date) heralded the modern history of Nepal. After the unification of Nepal, Kathmandu is recognized as the capital of Nepal and choose the Hanuman Dhoka palace as the royal residence cum official building.

During the Rana's power (1847-1951 A.D.) they had encouraged the western Neo classical architecture; almost all the existing big white stucco palaces belonged to them.

The above statement throw some light on the history, art, architecture and culture of the Kathmandu Valley as a whole.

As regards the monuments in the Kathmandu Valley an inventory report was prepared by the Department of Housing and Physical Planning in Collaboration with UNESCO experts. This report estimates that 80 percent of all the historical monuments in Nepal are to be found in the valley. The inventory has selected and identified 888 monuments and proposed 34 monument zones.[4]

The present study is focused on the World Heritage Sites of Kathmandu Valley that have been included in the World Heritage List.

The 17th. General Assembly of UNESCO, a resolution was adopted by the convention regarding the protection of cultural and natural heritage of the world. Nepal formally accepted the UNESCO's 1972 convention and became the full member of it in June 20, 1978. After one year, in October 1979, Nepal became successful in enlisting the seven major sites of the Kathmandu Valley representing the full array of historic and artistic achievements for which Kathmandu Valley is world famous. These seven sites are three old royal palaces such as Hanuman Dhoka of Kathmandu, Patan Durbar and Bhaktapur Durbar, two Buddhist big stupas (Boudhnath and Swayambhu) and two Hindu temple complexes (Pashupatinath and Changunarayan).

At the 20th. Session of UNESCO's General Conference, held in November 1978 in Paris,

Resolution 4/7, 6/8 was calling an intensification of the project and the mobilization of international funds .... At its opening, the then Director-General of The Department of Archaeology (DDA) made an appeal for voluntary contributions from UNESCO member states, Non-Governmental Organizations and individuals. He particularly called on support from the world's artists and suggested that contributors might like 'adapt' individual monuments and sites for conservation work.

In response to the appeal of the Director General of the DOA of Nepal, UNESCO has made time to time International Campaign for Safeguarding the monuments of The Kathmandu Valley. And Working Group has already arranged three campaign review committee meetings which were held in Kathmandu in 1989, 1991 and 1994 respectively. As a result, the friendly countries like Germany, Austria, Japan, France, Belgium, Britain, Canada, UN bodies like UNESCO, UNDP and individual institutions like IFM (SUA), CNRS (France), Nippon Institution of Technology (Japan, Sidney and Randwick Schools of TAGE (Australia) are providing technical and financial support for restoration and conservation of the monuments of the Kathmandu Valley and, hence, for this reason, the monuments are, on the whole, particularly of World Heritage Sites, improving better and better.

For the preservation and protection of these sites His Majesty's Government (HMG) of Nepal also declared the above six monuments (except Pashupatinath, which is now under process) as the Protected Monument Zones with its demarcation of the boundaries and published in Nepal Gazette in the following years.

Monument	**Gazetted year**
1. Kathmandu Durbar Square	1984 further extension in 1987
2. Patan Durbar Square	1984 further extension is underway
3. Bhaktapur Durbar Square	1984 further extension is underway
4. Swayambhu	1978 further extension in 1994
5. Pashupatinath	-Process is going on for its demarcation as Protected Monument Zone
6. Boudhnath	1984
7. Changunarayan	1984

Keeping in view of the World Heritage Sites and as per the need of time, His Majesty's Government of Nepal has recently enacted the fifth amendment of the Ancient Monument Preservation Act, 1956. The fifth amendment updates it as far as practicable, in consonance with the spirit of UNESCO standard, Venice Charter and ICOMOS Conservation norms. Similarly, to preserve the historical and architectural environment of those sites, the DOA has issued the Ancient Monument Preservation Regulation B.S. 2046 and also enacted Guidelines for any new construction and repair works in the Protected Monument Zones of the Kathmandu Valley in 1991 and amended in 1994.

For the preservation and protection of Natural and Cultural Heritage Sites, HMG of Nepal has recently published the Nepal Environmental Policy and Action Plan.[5]

According to the new amendment, even for the demolition of historical private buildings within the Protected Monument Zone, the concerned party has to take approval from the DOA, this amendment has the provision of creating monument maintenance fund and it classified all the monuments into three categories, international, National and Local monuments.

A Brief Description of World Heritage Sites

1. Swayambhu

The Swayambhu Chaitya is standing at top of the hill about 2 kms. west of Kathmandu. Who and when it was built is still obscure. But, according to the religious and literary sources, the Swayambhu is said to have been the oldest monument of Kathmandu Valley. Its origin is related to the history of the Kathmandu Valley and according to Purana this Chaitya antecedents the Kathmandu Valley civilization.

At Swayambhu, there are several inscriptions belonging to Lichhavi, Malla and Shah periods, the oldest being the inscription of Lichhavi King ....ra Deva.[6] Some Nepalese scholars consider this undated inscription is older than Changunarayan Garuda pillar inscription dated 464 A.D.

A detail survey of this site is initiated by the DOA, so far this survey has recorded 7 important monuments, 51 sculptures and 101 chaityas.

Due to its marvelous art and peaceful and sereve appearance its importance is continuing from century to century. The other historical monuments around the chaitya such as Vayupur, Agnipur, Shantipur, Nagpur, Pratappur, Kavindrapur, Harṭi temple, Aganchhen, Patis and Pokharis etc. have again enhanced its importance. And also the scattered historical objects around the hill such as numerous sculptures, inscriptions, chaityas and architectural environment that have turned this hill into an open museum. For the Buddhist scholars it is considered as one of the important Mahayan Buddhist research centers in Nepal.

Like in any monument zones of Nepal, in Swayambhu also it is being threatened by encroachment with increasing population as well as building structures thereby affecting the very existence of the Swayambhu hill îtself. In the late seventies south-eastern slope had experienced the landslides. With the emergency technical and financial help from the UNESCO its slope could be stabilized.

In 1989 HMG/Nepal in collaboration of GTZ of Germany has prepared a Swayambhunath Conservation Master Plan.[7] This Master Plan envisaged "the protection of the hill as a pilgrimage site the tradition which continued over 1500 years. Further, the Master Plan provides a model to rescue the historical and natural qualities of the sites from the adverse effects of ever expanding urban growth."

In this Master Plan following major works have been proposed.

1. Maintenance and restoration of Monuments,
2. Maintenance of the front of the fifteen houses of Buddhacharya,
3. Compensation for 35 private houses and pātis for its demolition,

4. Restoration of Sattals and Patis in its original design,
5. Approach road to Swayambhu and parking facilities,
6. Afforestation, and
7. Drinking water supply and sanitation.

Progress achieved so far

The maintenance and restoration of monuments are continuing with the financial and technical assistance of German Govt. emergency afforestation work is completed and drinking water supply and sanitation work will be completed in this year 2052/53.

DOA is executing annually the activities as per the Master Plan and with the financial and technical assistance of German, Government emergency afforestation, sewerage and water supply program as envisaged in the master plan are going to be completed in this F/Y.

2. Changunarayan

Changunarayan is about 15 kms. east of Kathmandu city. This temple was constructed on the hill, but due to the lack of historical evidence who and when it was constructed is not yet known. But according to the Gopal Vamsavali Hari Datta Varman in B.S. 382 i.e. 325 A.D. had established the images of four Narayan in four cardinal directions in the Kathmandu Valley. It is one of them.

Hindus worship it as Garuda Narayan and Buddhists respect it as Hari Hari Hari-Vahana-Lokeswor.

The Lichhavi inscription bearing on the Garuda pillar of Manadeva, dated 464 A.D., is the oldest available inscription of this site.

Besides the main temple, there are various other several excellent medieval stone sculptures around its premises.

On the call of UNESCO for the protection and development of Changunarayan temple in the year 1985, a team of architects and graphic designers from Sydney School of TAFE and Randweek School of TAFE from Australia have conducted architectural research and survey of this site. They have made a detailed documentation of the site with drawings, photographs and video tapes. The TAFE colleges also organized a promotional exhibition of Changunarayan at Sydney 1986.

The Government has initiated some restoration and conservation works in Changunarayan from 1987 and is preparing a Master Plan for its overall conservation and development works.

3. Boudhanath

The Boudhanath stupa lies about 5 kms. north-east of Kathmandu city, which is the largest stupa in the valley. It represents the best tradition of stupa architecture in Nepal. It is the specimen that we find the admixture of Nepalese and Tibetan architectures. This stupa is the important place of pilgrimage for Mahayana Buddhists all over the world. Several monasteries have been developed in its periphery that have enriched this complex.

According to Sylvan Levi, this stupa was built in the sixth century A.D. The main stupa stands on the two storied plinth visible from long distance. Four Dhyani Buddhas are placed in four cardinal directions. Along the circumference, prayer wheels with depiction of "Om Mane Padme Hum" are placed around the

stupa. Its feature is hemispherical dome. In the circumference of dome, Tibetan Tantric images (Yub Yum) are installed in 108 small niches. Above the dome, square hermica with a pair of eyes each in four directions as common in other stupas is installed but its Chatra Vali is square contrary to the general circular one.

As per the survey done by the DOA in 1994 it has six important religious monuments.

4. Pashupatinath

Pashupati temple lies 4.8 kms. north - east of Kathmandu. It is the Sanctum Sanctorium of the Hindus all over the world. Non-Hindus are prohibited to get inside the temple premises. It has been housing traditional art and architecture of Nepal.

Pashupati temple has its own historical and architectural significance. The Kirati sculpture which in recovered here reveals its very antiquity. From the Lichhavi to present time it has remained as the patron deity of the kings of Nepal.

The antiquity of this complex can be traced back to the 2nd century A.D. The golden temple of Pashupatinath, however, took its shape in the 17th century. The Vishnu Vikranta image with dated inscription (467 A.D.) located at Tilganga is considered, so far as, the oldest one in the Pashupatinath area. Keeping in view of the importance of Pashupati area. His Majesty King Birendra Bir Bikram Shah Dev had issued an Ordinance in February 24, 1986 for the establishment of Pashupati Area Development Trust. The Trust was established in the next month, and King himself graces its patronship and Queen is the Chairperson. Among other, the main objectives of the Trust are to provide safeguard, maintenance and restoration works and conduct development activities in the Pashupati area.

The Pashupati Development Trust is, at present in collaboration with DOA, conducting inventory survey of monuments and restoration works of the Pashupati area. The Trust is also delineating the boundary of the Pashupati area to be declared as the Protected Monument Zone.

5. Hanumandhoka Durbar Square

Although the antiquity of Hanumandhoka Palace goes back to the Kirata and Lichhavi periods but its extant monuments don't predate Malla period. Many Malla rulers contributed to their architectural model as well as its style of their respective times. According to some scholars, Malla rulers made this palace on the foundation of its ancient structure, Mahindra Malla, Pratap Malla and Jaya Prakash Malla made new additions which we see them today. The dates of the present monuments of this complex vary from 13th - 19th century.

The Kasthamandapa, Degu Taleju, Kumari Ghar, Hanumandhoka Palace, Taleju Temple, Kavindrapur etc. are the outstanding examples of the monuments of this site.

After the unification of Nepal, the Great King Prithvi Narayan Shah initiated the buildings of four towers representing the four towns of the valley - Kathmandu, Patan, Bhaktapur and Kirtipur. His successors had greatly modified the old residential area of the Hanumandhoka Palace, particularly the whole western wing introducing for the first time the western style architecture amidst the indigenous medieval architecture. Besides, there are some

other monuments such as Shiva Parvati and Swet Bhairav temple in Hanumandhoka.

Hanumandhoka has political as well as religious importance since the Malla period. Various fair and festivals are also observed in this place. It was also an administrative center cum residential palace up to the time of King Prithvi Bir Bikram Shah.

Even well before the initiation of the Master Plan of the conservation of Cultural Heritage of the Kathmandu Valley, the restoration and conservation activities were going on in the Hanumandhoka Durbar complex. With the financial and technical support from the UNESCO Conservation works of Nasal Chowk, Lohan Chowk, Lalitpur tower, Bilas Mandir, Nine-storied-palace, Nag Pokhari with its surrounding temples, Jalasayana Narayan were completed.

At present, the palace wing from Nasal Chowk to Lohan Chowk including the nine-storied palace has been converted into museum to house the late Kings Tribhuvan and Mahendra galleries respectively and the latest addition being the gallery of King Birendra Bir Bikram Shah Dev.

6. Bhaktapur Durbar Square

Bhaktapur, the city of devotees, is a conch shaped city. It is the ancient town in the country. Its antiquity is supported by the presence of Shiva Simha and Amsuvarman's inscription dated 594 A.D. which is available to Gol Madhi. The historical documents suggest that in ancient time this city was called Khriping, Khopa and then Khopring in Kirat period. In the Lichhavi period it developed as Drung - a trade center. In the early Malla period, the city because the capital of Nepal called Tripura and Bhaktapur as a whole is known as Khapadesh. Later on Patan and Kathmandu separated from Bhaktapur. During the time of Bhupatindra Malla, the development of its art and architecture flourished to its zenith.

The Bhaktapur Durbar Square is perhaps the best specimen of Malla Palaces. It represents the beauty of the Nepalese art, architecture and prosperity of Malla period. The square can be regarded as the treasure house of the Nepalese creative arts. The Golden Gate, the statue of King Bhupatindra Malla are considered as the most beautiful pieces of art not only in Nepal but also outside Nepal too. The famous 55-window palace, Nyatapola (five storied) temple, Bhairav Nath temple, Dattatriya temple, Pujari Math are the masterpieces of architecture and wood carvings. But after the unification of Prithvi Narayan Shah the importance of Bhaktapur was neglected and declined and remained a typical medieval town till recently. But, however, modernization is steadily encroaching its periphery.

During seventies and eighties the German Government helped to restore and conserve the north-eastern part of the Bhaktapur city, particularly the Dattatriya square including the Pujari Math, and also completely reconstructed the Chyansin Mandap in the Durbar Square which was completely damaged by the 1934 earthquake and also helped to restore the Krishna temple, Aisamadhu Sattal and shrines of Khauma square. Again it has committed to contribute 30 percent of the total cost of restoration work of 55-window palace of Bhaktapur inclusive of technical support.

7. The Subsequent Study Focuses on Patan Durbar Square in Detail

The Patan Durbar Square is one of the seven World Heritage Sites of the Kathmandu Valley.

The Patan city is presently called the Lalitpur Sub-Metropolis, which is one of the 36 municipalities of Nepal and in terms of population, as of 1991, the third largest city of the kingdom, with a population of 115,865 after Kathmandu and Biratnagar.

Unlike Kathmandu and Bhaktapur, it is a Buddhist town. For instance, out of 295 Bahas and Bahis of three cities more than 56 percent is in this city and this city was laid out into a circular shape symbolizing the wheel of Buddhism - Buddha's wheel of Law.

The Patan City is one of the oldest settlement of the Kathmandu Valley. It is popularly known by different names in different periods such as Lalitpur, Patan and Yelade.[8] However, its ancient name is Yupagram. It is believed that city was built by a person called Lalit Ghanshi from the forest called Lalit. By the name of the place and creator of the town, it is called Lalitpur. Second version is that because of its very beauty and attractive architecture it is called Lalitpur (Lalit means beautiful, pur mean city). Some say that this place was a trade center in ancient time so it is called Pattana, which means a trade center. In Newari language it is known as Yela De, which means lovely town. The Tibetan name of Patan is Ye-Rana meaning eternity itself.

According to the legend and custom, as stated above, it has a long history which dates back to 250 B.C. During the visit of Mauryan Emperor Asoka he had constructed five earthen mounds which are still existing and popularly known as Asokan Stupas. Snellgrove supports the antiquity of this city. He suggested that it may have originated well before the beginning of the Christian era as a Buddhist community and compared it with such centers as Sravasti or Vaisali - north Indian towns familiar to the wandering feet of Gautam Buddha.[9]

It is believed that the Kirati King Yalamber ruled his country from this city itself. "Patukwodon" situated at Kwalkhu Tole - very close to Patan Durbar is considered as the remnant of his place. But Mary Slusser has taken the Patukwodon as the relics of central Stupa of Asoka.[10]

The recorded history of Patan begins from the Lichhavi period. There are several inscriptions belonging to that period. These inscriptions mention about the settlements, royal decrees, construction of temples, chaityas, dhungedharas and its maintenance.

Except about a dozen principal Biharas of pre-Siddhi Narsingh Malla period and few others, other extant monuments like Sikhara style temple, Nepali style temples, palace complex and other monuments are of seventeenth century or later period. In other words, more than 90 percent of the existing monuments belong to the Malla period. And, as Malla rulers were Hindu, the large concentration of Hindu temples of Patan city are confined to this Patan Durbar World Heritage Site.

Of all the extant temple Char Narayan is the oldest temple built by King Purander Singh in 1566 A.D. and second oldest being the

Narsimha temple which was also built by him in 1689 A.D. But, however, the oldest monument is the Manga Hiti built by Bhairavi, grandson of Mandev, in 570 A.D.

The credit of addition, expansion and beautification of the Patan Durbar World. Heritage Site goes to King Siddhi Narsingha Malla, Sir Niwas Malla and Yog Narendra Malla. Most of the extant monuments like Patan Durbar itself Krishna Mandir, Taleju temple, Degu Taleju, Sundari Chowk, Mul Chowk, Keshav Narayan Chowk were built by them. Seeing the beauty of Patan Durbar complex, Percival Landon expressed in his own words "As an ensemble the Durbar Square in Patan, probably remains as the most picturesque collection of building that has been set-up in so small a place by the piety and pride of oriental man". Pandit Kunu Sharma of 17th century compares this square with a piece of heaven.[12] Prof. Sekler, one of the outstanding experts, praises the Durbar complex as rich, beautiful and attractive as "San Marco" square of Italy.

Of the three cities of Kathmandu Valley, the Patan city reserves and maintains the pristine glory of its medieval architecture. Unlike in Kathmandu and Bhaktapur, there is no significant alteration and modification of Durbar Square complex since the 17th century.

Conclusion

The seven Monument zones listed in the World Heritage Sites are, in fact, rightly chosen. These sites expose the unique architecture of Nepal to the world. These monuments are the culmination of achievement through long and undisturbed development of art and architecture, irrespective of change in ruling dynasty. All the rulers from Lichhavi period to the present day were/are equally keen in preserving and developing Nepalese architecture. The peculiar thing about Nepalese monuments is that the same monument is equally respected and honoured by both. Hindus and Buddhists alike. Hindus visit the Buddhist monuments, likewise, Buddhists visit the Hindu monuments. Even the King pay visit both the monuments.

The historical monuments that stand in and around the Kathmandu Valley are unique and genuine in itself, no where else we find such types of monuments outside Nepal, for example, Nepalese Style temples and stupas. These types of architecture have evolved since at least, last 1500 years. These architectures are the result of ingenuity, skill and craftsmanship of Nepalese artists. During the Malla period the development of Nepalese architecture reached its zenith. Over more than 80 percent of the extant monuments belong to this period and a large majority of them are confined to the Kathmandu Valley, particularly in the seven World Heritage Sites.

The Malla rulers were the great connoisseur of art. They had not only built the great monuments but also for its maintenance they had allocated land endowments and also issued the royal decrees, in this context. time to time for its continuity.

During the Shah period before 1950, most of the Hindu temple were intact but Buddhist monuments. particularly in Patan, were neglected and, as a result, large number of Bahas and Bahils were remained in dilapidated condition.[13] Again, there were set backs in the

preservation and conservation of monuments in Nepal irrespective of Hindu and Buddhist monuments because of the introduction of Guthi Corporation. All the Guthi properties of the monuments are under the jurisdiction of Guthi Corporation. So far this co-operation has neither the programmes nor sufficient technical manpower. Consequently, the monuments were deprived of proper maintenance. Thus it should have short, medium and long term policies and must co-ordinate its activities with the DOA.

After 1970 with the technical and financial co-operation of friendly countries, individual institutions and UN agencies, the DOA is conducting the restoration and conservation activities on important monuments of the country. As a result, the monuments in general and the important monuments in particular are looking better. In this regard, not only the international agencies but also, besides the government effort, the local agencies, municipalities and other Non-Government Organizations are also contributing since few decades back. It has happened because people are also becoming aware of the importance of cultural heritage of the country which they have inherited from their predecessors and have realized their duty to pass it over to their future generation as intact as possible.

The Government has completed the Master Plan of Swayambhunath, which is one of the seven World Heritage Sites in Kathmandu Valley. The master plan of Changunarayan has to be made up to-date. Preparation of such master plans for other World Heritage Sites are also equally important. Similarly, the Government is preparing master plans for other monument zones on priority basis.

The monuments, of those Heritage Sites as the most invaluable cultural properties of the nation, should have proper records of them. It has become imperative that these properties should be inventorised, photographed and documented without delay, otherwise our future generations will curse us. Hence, keeping in view of its importance, the DOA has already made a survey of monuments and planning to prepare master plan for the rest of the World Heritage Sites.

The DOA is more a technical department but its overwhelming staffs are inadequate to cope with the present demand for works and it receives less budget. Hence, the department is handicapped in both ways from the technical manpower as well as from resources. Despite having these limitations, the Department is in cooperation with other sister organizations and the agencies and certain friendly countries including INGO's, performing its duty in the field of conservation and restoration works of the monuments of the country with utmost effort.

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Scope and Definition of Cultural Industries In The Area of National Strategies And Policy

– Khadga Man Shrestha

Background

The Himalayan Kingdom of Nepal lies in between the two great countries India and China. Human history recorded the dawn of civilization in both the countries in ancient time. As Nepal remained as a transit point between her two great neighbours cultural interactions of both the countries passes through Nepal. As a result of it the essence of both the culture can be marked in Nepalese culture which gave birth to the original Nepalese culture.

One of the significant features of Nepalese culture is a unity in cultural diversity. The different ethnic groups composed Nepalese nationality. The Nepalese culture thus marked the characteristics of all these ethnic groups. It also indicated the significant features of religious toleration. Thè Hindu temple stood side by side the Buddhist stupa. The same shrine is regarded as a sanctum of sanctorium by the Hindus and the Buddhist. The same idol is worshipped by different sects of people in their own way.

The Nepalese culture is also marked by the intellectual, spiritual and moral values of life. Its cultural flavour indicates the way of life, the a esthetic sense of the people, their sense of imagination, emotion and wisdom, their sense of devotion and dedication etc. It also demonstrates the flavour of the soil, climatic as well as geo-physical effect. The food habit of the people, the language and literature, the dressing pattern and their habitation all are reflected in Nepalese culture. The reflection of the Nepalese culture is visible in their fine arts such as vocal and instrumental music as well as dancing.

The Nepalese art, architecture, sculpture and paintings also demonstrate Nepalese culture. All tangible and intangible cultural heritage are the best expression of the Nepalese culture. the Nepalese architecture design resembled with that of the structure of mountain. The roof of the house looked like the slope of the hill. Generally the typical Nepali house has roof with two slopes. The pinnacle of the house or temple looked like that of the peak of the mountain.

Riverine culture

Ancient civilization and culture flourished by the river side. As river Indus helped in the origin of Indus valley culture, river, Nile contributed in the development of Egyptian culture Nepalese culture has been influenced by the great rivers like Gandaki, Koshi, Karnali and Bagmati etc. The fertility of soil by the river valley, the availability of drinking water contributed in the origin and development of civilization and culture. Therefore, the Nepalese civilization and culture may be termed as riverine culture.

Cave dwelling

The other striking feature of the Nepalese civilization and culture is the cave dwelling. In India, China and Nepal, people in ancient time used to live in the caves. These caves are not only natural caves, rather they are made by human beings. As early as 900 B.C. the people of northern Nepal used to live in the caves made by human beings. It is evident from the archaeological explorations and excavations made in Mustang district lying by the boarder of China. The caves were used both for habitation as well as burial of dead bodies. We have been able to discover different tired caves in Muktinath valley of Mustang district. The cave painting, the habitational pattern, the storage of food grains in the caves reveal the fact that people used to live in the caves 2900 years ago.

Nepal is mountainous country. Life in the mountain is very hard. People have to go up and down in the mountain in meeting their needs of daily life. The Nepalese people therefore, have to pass their hard life. So they are known as hardy mountaineers. Their muscles are strong and their nerves are just like iron and steel. So they serve in the army and they are very good fighters. They are renowned as Gokhas. But they are peaceful in nature. They are inspired by the doctrine of Buddhism. In the Buddhist stupa we find two eyes and one dot in the centre which symbolises Pragya and upaye, enlightenment and compassion. The central dot symbolises the way to eternity. So the Nepalese people are moved by this spiritual doctrine. The Nepalese people are peace loving and moved by the spirit of compassion and always look for the spiritual values of life. In other words they are moved by these high ideals of salvation. This high ideal is reflected in her proposal of declaring Nepal as the zone of peace. Many countries of the world has endorsed this proposal.

Lord Buddha, the apostle of peace was born in Nepal. He has shown the way of salvation to the humanity at large. More than one billion people follow the way today which Lord Buddha has shown. Buddha's doctrine of peace and compassion is honoured by all the peace loving people of the world. The Nepalese culture is marked by these ideals and theological principles.

Declaration of Cultural Policy

After the successful revival of parliamentary democracy in Nepal His Majesty the king while addressing in 1991 (2048 B.S.) declared that the new government will frame a new policy on culture.

In his address His Majesty proclaimed "My government will make a new policy decision relating to education and culture with the overall evaluation of the present education policy."

The new constitution of the kingdom of Nepal 1990 states in its preamble that the new constitution will secure the basic human rights of each citizen by promoting fraternity and unity among the Nepalese people on the basis of liberty and equality.

In the chapter IV of the constitution entitled "Directive Principle of State Policy the article 26 sub clause (2) entitled "Policies of State", it was mentioned that the state will follow policy to maintain national unity among cultural diversity in the country by developing language, literature, script, art and culture by developing sound and smooth social relationship of the people of different race, rank, religion, community and languages.

In 1991 the House of Representatives in its winter session passed a resolution which recommended that His Majesty's Government shall take immediate action for the practical implementation of effective programmes which will reflect the sense of the constitution with the aim of fostering national unity by avoiding unequality that existed in the present day society of the country by providing justificable opportunity and make special provision in the field of education, health, government, semi-government as well as economic and social aspects in developing the backward class, different castes, tribal groups, and communities with different languages, culture, script and art and among them also develop the backward castes and tribal groups from economic, social, political point of view.

In December 1991 His Majesty's Government (9th Push 2048) formed a committee for the formulation of national cultural policy and programme. The committee constituted under the Chairmanship of Dr. Ishwor Baral, the then Vice-chancellor of Royal Nepal Academy included ninteen members. In Jan. 1992 (21st Magh 2048) the committee formed a drafting sub-committee of six members. The sub-committee completed the draft in Feb. 1992 (11th Chaitra 2048) and finalised it. In March 1992 (23rd of Baisakh) the committee submitted the report to the Minister of Education and Culture. In the same year it was approved by the cabinet for implementation. The main points of National Cultural Policy are as follows.

Main points of national cultural policy

1. The desirable aim should be to work according to the constitution in providing liberty, facility and co-operation in respect of fundamental rights of different castes and community inhabiting in the kingdom of Nepal for the conservation, promotion of their language, script and culture.
2. The government will undertake active concern for the promotion and development of tribal group and community for cultural activities but it will not interfere and will not follow the policy of controlling in their activities.
3. The government itself should be active in the conservation and repair of cultural heritage and it will co-operate and encourage the non governmental, organisations, community as well as

culture loving people in their constructive activities as far as possible.

4. Under the Policy of encouraging and supporting different cultural activities in the kingdom the government:

   (a) will take the policy of co-operation in the establishment of foundation of local, regional and national level centre and academy

   (b) will take the policy of providing special emphasis at all levels of education in the study and training of national and tribal group culture.

5. His Majesty's Government should adopt positive policy in the mobilisation of national and international resources for the conservation and promotion of national culture.

6. The government will collect separate datas for the overall study, research, review and analysis of specific branches of all culture of the country.

7. It will be necessary to make conservation of archaeological site, historical monuments and cultural heritage.

8. It is indispensable to provide education to the backward tribal groups and community in their own mother languages.

9. His Majesty's Government will provide equal marks to candidates studying other national languages as to those who have studie Nepali and English in the recommendations for appointment and promotion by Public Service Commission and at the same time should recognise other national languages as optional subjects in the curriculum of the Public Service Commission.

10. The use of art pieces like handicraft, woodcraft and paintings produced by the Nepalese artists should be made compulsory in every government and semi-government organisations.

11. It will be justifiable to provide necessary support to different government and semi-government organisations and other persons who are involved in the study and research relating to cultural heritage.

12. Certain portion of the income of the temple. Guthi (trust) corporation should be compulsorily used for the conservation and promotion of culture and presentation of cultural programmes.

The following programmes will be undertaken under the national cultural policy.

Programmes under national cultural policy

1. Archaeological Conservation

   (a) Conserve different archaeological sites in different parts of the country as far as possible after the collection of datas from excavation and research.

   (b) Conserve the sites of religious and cultural importance from industrial and population hazards and preserve their beauty without being destroyed.

   (c) Conserve and develop sites and monument zones which are important from national and international point of view.

(d) Collect, repair and conserve the objects of cultural heritage which are thrown away, neglected and which are also not secured.

(e) Conserve different river side spaces (ghats) which are important from cultural point of view.

(f) Stop intervention on the Guthi (trust) land, monumental and archaeological sites and reorganise such corporation to make it functioning by increasing revenue.

(g) Prepare a national inventory of important monuments and other important cultural objects, conserve monument on priority basis in view of their condition and prepare specific policy for the conservation of important tangible cultural property.

(h) In view of present need review and revise the Acts relating to Ancient Monument Preservation, Guthi (trust) Corporation, Town Development Committee of Kathmandu Valley.

2. Study and Research

(a) Make adequate provision of study and research cell for study, research and conservation of cultural heritage in the Department of Archaeology. Provide necessary financial support to cultural corporation for the construction of a proposed new auditorium. Provide financial support for the construction of new rooms in National Library.

(b) Make archaeological map of the whole Nepal. Excavate important archaeological sites, conserve the excavated sites as soon as possible, conserve the important archaeological sites from growing urbanisation process by excavating them as soon as possible.

(c) Establish a cultural documentation (for registration of archives) at the centre.

(d) Regularise the publication of journals in other national languages other than Nepali. For this provide grants to them. Along with this publish best journals and book by encouraging folk culture and literary pieces on zonal basis.

3. Presentation - Publicity and Broadcasting

(a) Publication after the study and research of the culture of the country at central level and demonstrate the cultural property at international level.

(b) Introduce and popularise distinctive features of culture of all ethnic groups in keeping with the main stream of national culture.

(c) Make documentary film or actual picture of cultural property according to need and prepare pictorial books of cultural property, Organise cultural tour for the students.

(d) Regular broadcasting of the programmes from radio Nepal relating to the conservation of cultural property.

(e) Make the people aware on the conservation of cultural property by

organising lectures, seminars, conferences and workshops of the politicians, the administrators and the teachers.

(f) Help in broadcasting the programme of Unesco and other organisations relating to cultural property.

(g) Organise cultural exchange programme with SAARC and other neighbouring countries.

(h) Organise cultural festivals in and outside the countries making bilateral and multilateral agreements.

(i) To adopt the policy in expanding the culture of different tribal groups through government publicity media.

(j) Make an arrangement for the appointment of cultural Attaché at the Royal Nepalese Embassies in the friendly countries and make exhibition gallery of handicraft architecture, paintings and other cultural objects in those embassies.

4. Folk Culture

(a) Encourage for the conservation and development of language, script, art, folk story, folk literature and culture of different tribal groups.

(b) Organise exchange programme for the introduction of literature, art and culture of the tribal groups

(c) Conserve and promote different cultural disciplines like languages, philosophy, folk literature, folk culture, dress and ornaments, architecture, paintings and sculptures.

5. Educational Curriculum

(a) Make cultural conservation subject compulsory in the education system of the country. Include subject like conservation in the curriculum of the education from primary to University level.

(b) Establish one technical school for higher training to the skilled and semi skilled artists, painters and craftsman.

(c) Include different components of geographical features, history, tradition, life style, culture, profile of national heroes in the curriculum of national language Nepali.

(d) His Majesty's Government shall make provision of imparting education to the children of each tribal group and community in their mother languages.

(e) Impart literary education to the backward communities of Nepal in their mother languages.

6. Encouragement and Respect

(a) Create atmosphere for the respectable life of learned scholars artists and institutions involved in promotion of culture. Organise national competition every year in music, instrumental music, dancing, fine art, handicraft, woodcraft and give justifiable prize and give them subsistence allowance.

(b) Organise competitions which will demonstrate different tribal group culture in certain place and award the successful competitors.

(c) Provide scholarship and subsistence allowance to the learned scholars studying and experimenting fine arts, music, handicraft and sculpture every year at national level.

7. **Tourism**

(a) Develop tourism infrastructure for the development and expansion of cultural tourism

(b) Attract tourist by developing important historical and archaeological sites of Nepal like Lumbini, Kapilvastu, Gorkha, Dailekh, Mustang etc.

8. **Organisational aspect**

1. Establish a separate cultural Ministry
2. Set up a co-ordination committee at national level to avoid duplication of the activities of the agencies and organisations involved in cultural activities.
3. Increase budgetary allocations in view of the cultural activities.
4. Establish regional and local cultural centres for the implementation of cultural policy of HMG/N.
5. Provide gratis visa to the foreign scholars who would like to study, research on the Nepalese culture.
6. Establish separate academy in different discipline of Nepalese art.
7. Establish regional museums on the Nepalese handicrafts, woodcrafts and fine arts.
8. Construct one auditorium in each district of the country and organise programme of tribal culture.
9. Develop cultural property by establishing one cultural centre in each region of the country.
10. Create one cultural Heritage fund by allocating at least one percent of the total national expenditure. For the increment of the fund make fund raising campaign at international level.

Conclusion

His Majesty's Government has approved the cultural policy in 1992 and has also directed to mobilize the local resources for the implementation of the policy. A bill was submitted in the parliament for the fifth amendment of the Ancient Monument Preservation Act, 2013 (1956). The parliament has passed the bill . The bill envisages for the establishment of Heritage Conservation Fund. Any donation or grant for the conservation of cultural properties will be made tax free.

We are grateful to Unesco for launching an international campaign for safeguarding the monuments of Kathmandu Valley. Friendly countries like Germany, Austria, Japan, France, Italy, United Kingdom, Denmark and International Organisation like Unesco have been extending their support in monument conservation, excavating the monumental sites in Nepal and in display of regional museum gallery as well as strengthening Nepal National Library. The other agencies like GTZ, Kathmandu Valley Preservation Trust, Nippon

Institute of Technology Japan, Cawfield Misezahl Institute for High Asian Studies Germany are also creditable for co-operating with the Nepalese archaeologists in exploration excavation and conservation of historical and archaeological monuments and sites. We look forward for further co-operation.

We are having cultural exchange programmes with our friendly countries as well as with the countries of SAARC region. As the Nepalese people constituted of different races and ethnic groups like Aryan, Mongolian, Indo Mongolian Nepal has remained as the melting pot of different culture and civilisation. In our national languages we have many foreign words too. Anthropological and lingual studies will reveal many cultural similarities with the countries of south east Asia like Koria, Japan, China and Mongolia etc. Exploration in such areas in quite desirable.

Philosophy and religion like Buddhism has been a strong tie in Nepal's relation with many countries of the world. The glorious tradition of visiting Nepal as the birthplace of Lord Buddha continued since 3rd century B.C. The Chinese travellers like Fahien (5th century A.D.) Hiuen Tsang (7th century A.D.) Wang Huentse (7th century) visited Nepal. In the same way the Buddhist monk from Koria venerable Hycho visited Nepal in the 12th century A.D. The mission of Lord Buddha as Universal peace and brotherhood of mankind will be realised in present time when we will have more visitors from all over the world as tourist as well as pilgrims. The International Buddhist Research Institute established in Lumbini with Reyukai support will have great scholars from different parts of the globe for Buddhist learning and higher research. We will have more interaction with eminent scholars and this will widen the scope of international co-operation and collaboration.

Recently His Majesty's Government has organised a new Ministry of Youth, Sports and Culture. The ministry is already in operation. We would like to conserve our cultural heritage and promote cultural co-operation on bilateral and multilateral basis and would like to foster the sense of brotherhood of mankind in general and enrich our culture in particular.

ERRATA

Page	Line	For	Read
43	36	sanctum, probably to mark the sacred placed	Sanctum to mark the sacred place
49	9	in	distinct
	19	other	others
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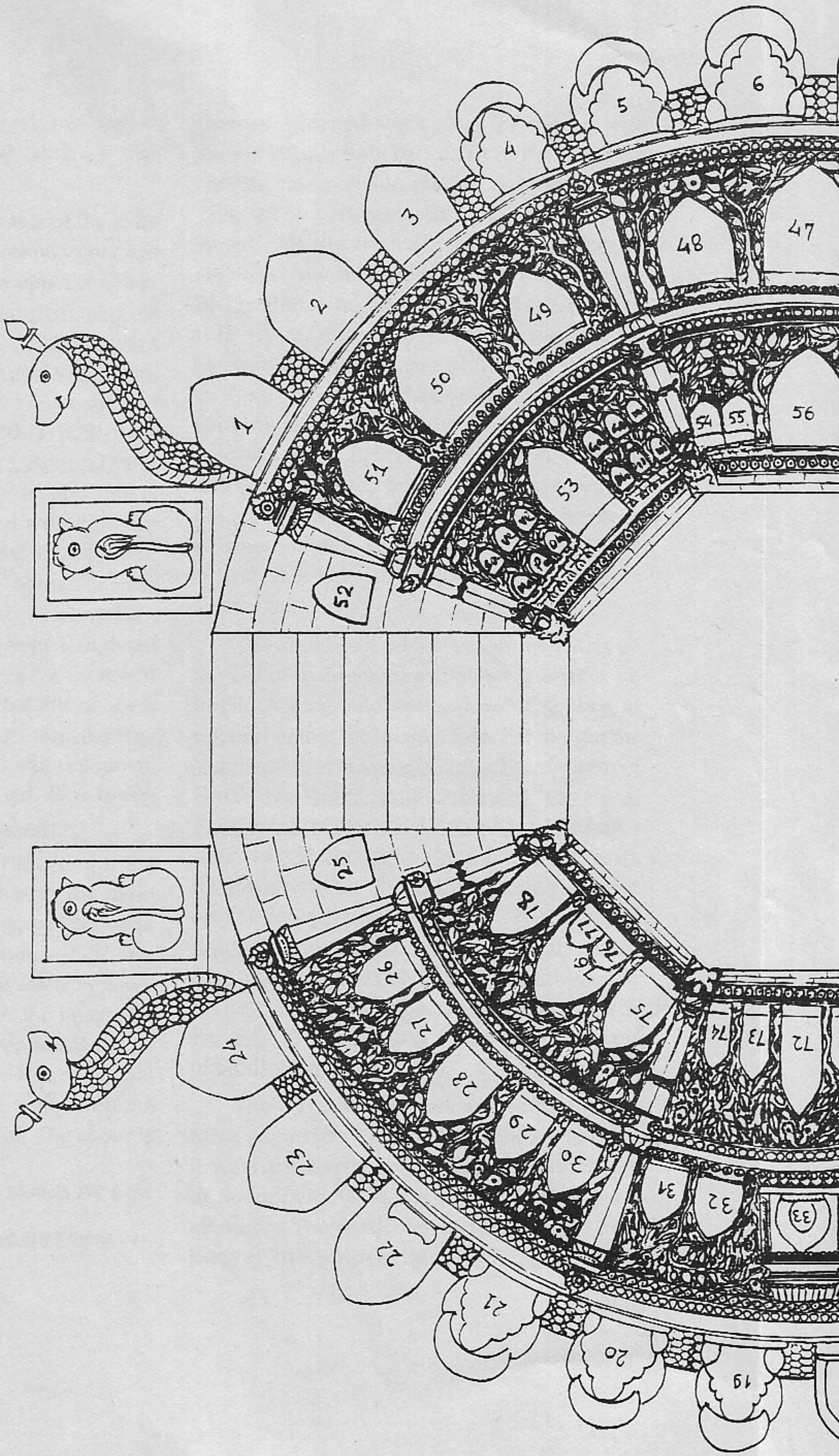
58	4	Corporation. All	Corporation, all
	36	p 18	p. 11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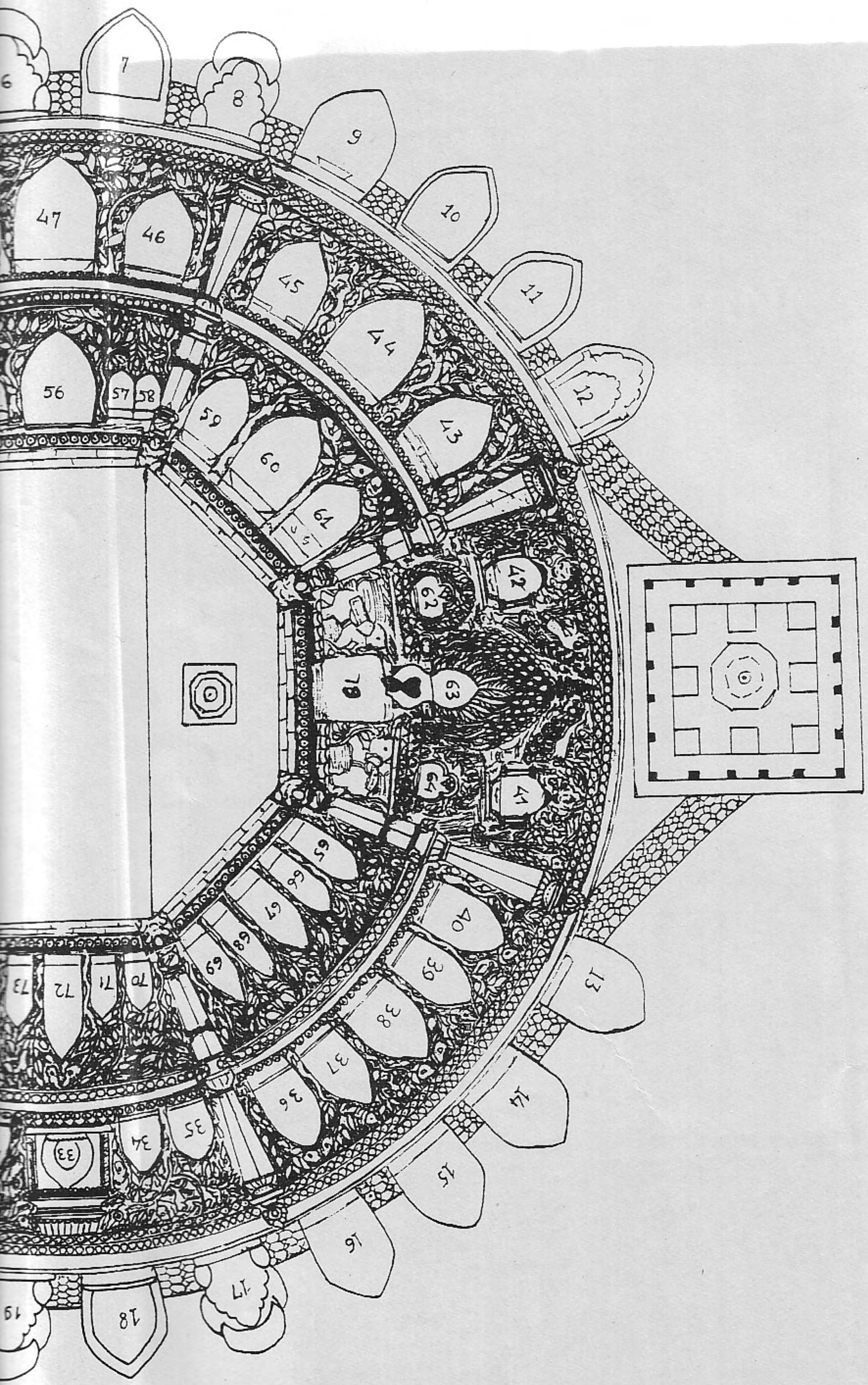

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का.मे.अ.द.नं. ८/६८, हु.द.स.बा.अ.नं. २/०२३

"प्राचीन नेपालका निमित्त प्राग्-इतिहास तथा पुरातत्व, लिपिविज्ञान, हस्तलिखित ग्रन्थ, मुद्राशास्त्र, अभिलेख, संग्रहालय तथा ललितकलासंग सम्बन्धित मौलिक रचनाको माग गरिन्छ ।

रचना संक्षिप्त तर प्रामाणिक हुनुका साथै अद्यापि अप्रकाशित हुनुपर्दछ । तर कुनै प्रकाशित विषयको सम्बन्धमा नयाँ सिद्धान्त र प्रमाण प्रस्तुत गरिएको भए तिनको स्वागत गरिनेछ ।

रचनासंग सम्बन्धित चित्रहरू पठाउन सकिनेछ । रचना पृष्ठको अग्रभागमा मात्र लेखिएको हुनुपर्नेछ । प्रकाशित लेखहरूमा व्यक्त गरिएको भावना वा मत सम्बन्धित लेखकको हुनेछ ।

महानिर्देशक
पुरातत्त्व विभाग
रामशाहपथ,
काठमाडौं, नेपाल

Contribution of original nature dealing with pre-historic and field-archaeology, epigraph, manuscripts, numismatics, archives, art and architecture of Nepal and museum and other techniques connected with various aspects of art work are invited to the 'Ancient Nepal' - the journal of the Department of Archaeology.

The contributions should be concise and well-documented, and based on hitherto unpublished data. It will, however, be welcome if, on any already published principle, any new interpretation or evidence is put forward.

The opinions expressed are those of the authors and do not necessarily reflect the views of the editorial board or the Department of Archaeology.

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